ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

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The Editor's Attic

The Frontispiece

ANYONE who will take the trouble to pursue the word *girandole* to its lair in the dictionary will discover that it means "a radiating and showy or ornamental composition, as a cluster of skyrockets fired together, a fountain with rising column of water which spreads, or, especially, a candelabrum." A girandole mirror ought, therefore, to be any mirror whose frame supports one or more candle brackets, set at such an angle that the gleam of wax lights may be reflected and multiplied in the glass. As a matter of fact, however, in America the term seems now to be applied chiefly to those large convex looking-glasses of circular form — usually enclosed in a deep *cavetto* frame studded with gilt balls — which became popular in Europe and America during the first years of the nineteenth century. And the application is made whether or not candle brackets occur as part of the structure.

Mirrors of this type vary widely in size and in quality of decorative carving, but they are, almost universally, round; and probably nine out of ten have gilt balls set in the concavity of their frames. A very large proportion, furthermore, are surmounted by an eagle, although that bird may seldom be accepted as a token of the specific nationality of his perch.

Yet, whatever the standard form of any article of furniture, the finer craftsmen never hesitated to depart from it, and seldom failed to achieve distinguished results in so doing. Witness, for example, the superb mirror of this month's Frontispiece, one of a pair now in the collection of Mrs. J. Insley Blair. For years these mirrors hung in an old New York mansion. Of their more precise history the Attic sadly pleads ignorance. It is, however, needless to point out that they must have been specially made for some distinguished son of the young Republic. The fact is proclaimed in the aspect of the eagle, in the motto that shines athwart his pedestal, and in the thirteen stars beneath. A subtler symbolism may lurk in the shells ranged about the oval frame, and in the sea monsters that slither down its curving sides — memorials, perhaps, of some diplomatic pilgrimage to foreign lands. There may be meaning, too, in the epaulette shape of the frame as a whole. Such possibilities furnish food for pleasing speculation. Yet pleasanter is the realization that the unknown designer of the mirrors never for a moment allowed preoccupation with esoteric emblems to divert him from his main purpose — that of satisfying the current style of his time while achieving a master stroke of originality.

A Candidate for Windsor Honors

THE Windsor chair, though seemingly one of the simplest, most comprehensible, and most readily standardized of furniture forms, in reality lends itself to a bewildering variety of modifications — in the contour of its seat and back, the rake of its legs, the shape and disposition of its spindles, the curve and termination of its arms, and the refinement of its turnings. Small wonder, then, that some fascinated collectors have spent a lifetime in gathering rare specimens of the type, and equally small wonder that no one of them has ever succeeded in corralling a completely inclusive series.

And what is true of collecting the chairs themselves is as true of collecting their pictures. ANTIQUES, for example, has published not a few of the latter; but something quite individual and quite different from whatever has previously been shown is constantly turning up. Such is the photograph here reproduced through the generosity of M. L. Blumenthal of Philadelphia. The superlative features of this pictured Windsor are, of course, the wide rake of the legs, the modeling of the seat, and, most particularly, the huge two-storied writing-arm, so pivoted to under arm and back spindle as to ease a corpulent scholar's access tc his favorite throne, and his subsequent exit therefrom.

In his *Windsor Handbook*, Wallace Nutting observes that "swivel arms seem to be late, appearing on chairs which have otherwise lost all good early character." Faced with Mr. Blumenthal's chair, he would probably be willing to revise that judgment. For in this piece there is no trace of decadence. The turnings, if not quite superlative, are excellent. Only the slight bamboo work on the transverse stretcher indicates the maker's tentative departure from

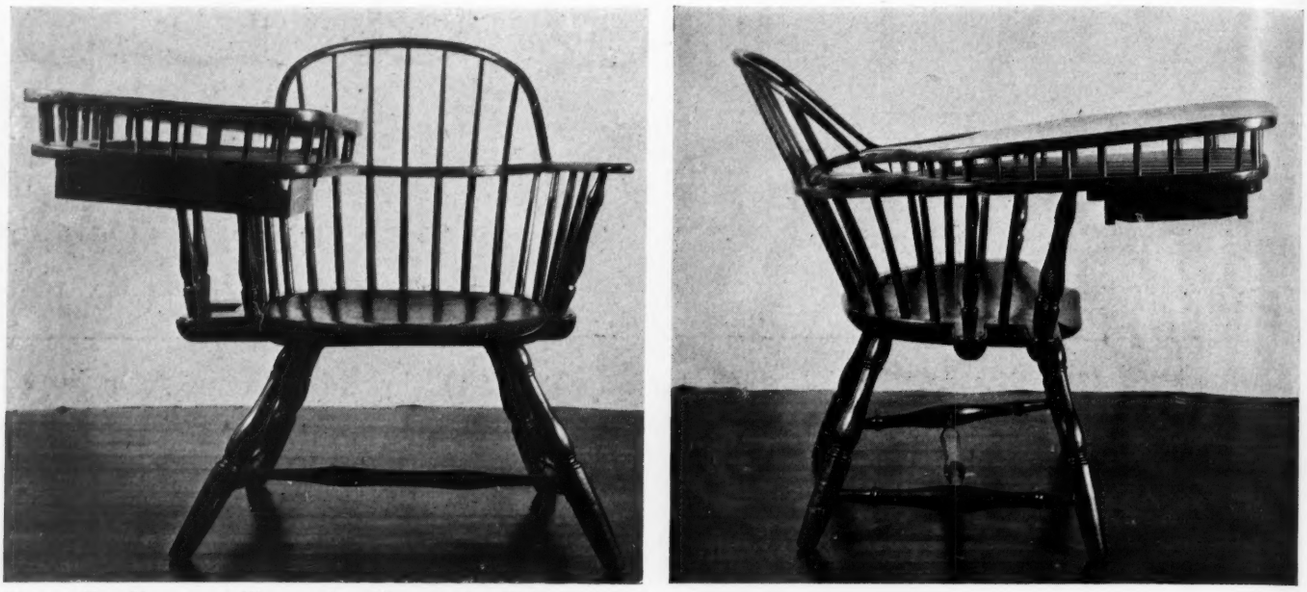


Fig. 1 — Two Views of a Writing-Arm Windsor (*c. 1870*)
An exceptionally well conceived and carefully developed design, in which most of the pitfalls that beset the makers of writing-arm Windsors have been consciously avoided.
From the collection of M. L. Blumenthal. Photograph by W. Coulbourn Brown of Philadelphia

time-honored forms. The seat, with its obvious attempt to balance the boldly cut double support for the writing-arm posts by indicating a corresponding element on the opposite side, is as fine a bit of composition as anything of its kind within the Attic's range of acquaintance. It would be easy, likewise, to expatiate further on the extraordinary double-deck arrangement of the table, which gives the upper portion of that feature somewhat the aspect of an airplane runway — an appropriate platform, perhaps, for launching the winged words of a Sabbath sermon.

But enough of analysis. To quote Mr. Nutting again, that critic observes that he "has never seen a writing chair without some faults." The inevitable asymmetry of such pieces is sometimes trying to the exacting eye; and their spread of leg is seldom sufficient to convey the appearance of adequate stability. In the present example these faults have been almost, if not quite, entirely overcome by patiently conscious provision on the maker's part: first, as already remarked, in the substitution of balance for symmetry in the design of the chair seat; second, in the setting of the underpinning at a defiant angle of assured equilibrium. If, at some time, this underpinning has suffered slight abbreviation, the resultant damage is not enough to impair the chair's claim to a high place in the list of notable Windsors.

Fig. 2 — Cruet Stand (*c. 1800–1825*)
Probably German. An imposing table piece of silver-like metal. Blue glass columns, and blue glass cruets with metal tips. *Height: 19 inches.*

A Question of Material and Source

On two occasions in the past Vickers white metal has been commented upon in Antiques, and has been illustrated from authenticated examples.* Now a friendly reader in Washington, D. C., sends a photograph of a cruet stand which, while unmarked, she believes must be of Vickers metal, since, to use her own words, "it is not silver, silver plate, pewter, or brittania ware."

The stand itself is of exceptionally striking design, in the form of a Classic *baldachino*, whose blue glass columns support a gallery whence slender, curved members, draped with long garlands, converge to a crownlike dome surmounted by an eagle. Within the precincts of this elaborate structure the condiment bottles, of blue glass with metal caps, are disposed in a rectangular frame, so attached to the pedestals of the columns as to insure their necessary rigidity. A feature that, in the photograph, may too easily escape the eye is a shell — perhaps intended for salt — which extends from each of the

* See Antiques, Vol. X, p. 40; Vol. XIV, p. 123.

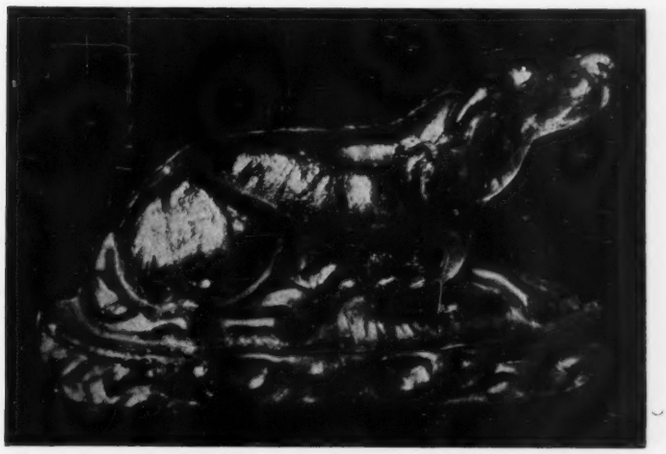


Fig. 3 — IRON DOG (*c. 1840*) AND GLASS DOG (*c. 1840*)
The iron dog was cast hollow in two separable but perfectly fitting halves, one of which is shown. The glass replica was apparently cast in a plaster mold made from an iron dog of the same series. Probably a product of the Keene, New Hampshire, glassworks. *Length of each dog: 6 inches.*

four sides of the frame.

The really impressive aspect of this cruet stand is hardly to be appreciated from a photograph. Nine inches square and nineteen inches high, it was evidently destined to occupy a central and dominant position upon the table, as much the cynosure of hungry eyes as the ceremonial salt of earlier centuries.

As to the metal of its fabric, the Attic cherishes doubts. The general workmanship, in the photograph at least, suggests the stamping and piercing of relatively thin sheets of a composition quite different from the tin alloy produced by James Vickers of Sheffield — something, in short, more akin to silver than to pewter. The ornament of Vickers pieces, further, seems normally to have been accomplished by means of rather deep bright-cut engraving, which their heavy walls permitted. Those parts of this cruet decoration, on the contrary, which do not consist of piercing, appear to be either cast or embossed, in accordance with the technique of the silversmith instead of the pewterer.

It is, indeed, far more than probable that this piece is neither of Vickers metal nor of English make. Continental metalworkers of the early nineteenth century, to which period the cruet stand may be ascribed, at times availed themselves of silver alloys of a grade denied to their English contemporaries. Such an alloy appears to have been utilized for the specimen under discussion. The design employed is, furthermore, far more Continental than English in both conception and execution. Its massiveness strongly suggests German taste. All in all, the Attic inclines to classify the piece as a characteristic, albeit early and unusual, example of the Biedermeier style, which, for a period of some forty years after 1800, prevailed throughout Germany. In this opinion it is pleasant to have the concurrence of Fitzroy D'Arcy, whose wise and generous counsel in silver matters, the Attic frequently seeks.

Dogdom in Glass and Iron

A COLLECTOR'S puzzle seldom finds so ready a solution through pure coincidence as occurred in the case about to be related. Perhaps two months since, a collector brought to the Attic a matched pair of glass dogs, each in half relief — that is, fully modeled on one side and quite flat on the other. They had been found in New Hampshire; and the tradition that they had been made at the glassworks which led an up-and-down existence in the town of Keene in that state, from 1814 until some vague date in the decade of the forties, found substantiation in their aquamarine color. Obviously these dogs had never taken form from the tube-conveyed breath of a blower, nor been shaped in their members by that craftsman's simple tools. They were solid — and cast, like the base of an Irish compote.

So much was perceptible almost at a glance. But where had the glassworker procured his model? Had he himself carved the canine figure in wood or clay, and taken therefrom a plaster mold into which he had poured or pressed some of the day's overplus of molten metal? It seemed doubtful. The vitreous dogs, while by no means triumphs of sculpture, so fully reveal, at all points, the touch of a practised hand as to leave no doubt that they were an impression, *via* a plaster mold, from some borrowed original in a material other than glass.

The correctness of this conclusion was proved a few weeks later, when, during a ramble in Connecticut, the Editor casually dropped into a village antique shop, to be at once greeted by the vision of a two-part cast-iron dog — his separate halves held together with a bit of string — reposing upon a small table. A docile beast he proved to be, for he made no objection to being carried away to the Attic and duly photographed so that he might adorn this page beside his crystalline replica.

How many precisely similar animals were made in some unrecorded foundry and sent broadcast through the land no one may tell. But one of the litter evidently beat his way to Lyndeboro, New Hampshire, where his convenient size and ready availability led some ingenious workman to use him as a medium for an experiment in glass casting.

So one minor mystery has been cleared up. Yet another one, quite as dense, remains. Why in all Kenneldom should anyone have made a hollow cast-iron dog in two parts, and what general purpose was the creature intended to serve when made?

English Earthenware with Dutch Painting

By Bernard Rackham

Keeper of the Department of Ceramics, Victoria and Albert Museum

IN THE history of pottery, as in political history, certain periods stand out as times of great change. Such a period in Europe was the second half of the eighteenth century. During the centuries immediately preceding, the dominant type of Continental pottery had been a tin-glazed or enameled earthenware, known in certain of its national variations as maiolica, faïence, or delft. About the middle of the eighteenth century, however, a new type of pottery was being perfected in England, namely, the fine, lead-glazed, white-bodied earthenware known, from the pale yellowish color of its glaze, as "cream-colored earthenware," or, more simply, as "creamware." To his improvement and commercial exploitation of this class of ware, more than to anything else, Josiah Wedgwood owed his great reputation as a master potter.

So obvious, from both utilitarian and hygienic points of view, were the advantages of this creamware over the tin-enameled earthenwares, liable as these latter were to unsightly chipping, that the public quickly bestowed their favor on the newer product. Thus, English creamware soon commanded a ready sale, not only in home markets, but also on the Continent, where its way had, to some extent, been prepared by the trade in Staffordshire salt-glaze ware, which had been at the height of its success as an article of commerce during the fifth and sixth decades of the eighteenth century. There can be no doubt that the English wares mentioned in advertisements and other records of that time as being sold in France and Holland were salt-glaze stonewares, which must have commended themselves as a cheap and excellent substitute for porcelain.

Fig. 1 — English Plate With Dutch Decoration
Portraits of William V, Prince of Orange, and Princess Frederica Sophia Wilhelmina. Unmarked.
In the Victoria and Albert Museum

Salt-glaze, however, suffered from the disadvantages of brittleness and of liability to crack when suddenly heated; whereas lead-glazed creamware was known to combine the attractions of neat, cleanly appearance, with comparative freedom from the serious drawbacks of salt-glaze. In the hands of such enterprising business men as Wedgwood in Staffordshire, and the proprietors of the Leeds pottery in Yorkshire, creamware quickly made headway in Continental markets. The results, in almost all countries, were artistically regrettable. The native tin-glazed wares, with their gay coloring and vigorous designs, were crowded out of existence by the imports from England; while their makers, in most instances, saved themselves from financial extinction only by adapting their factories to the production of lead-glazed wares in imitation of the English — under such names as "faïence fine," "Steingut," "steengoed," or "steen," and "faïence anglaise."

The Delft potters suffered as severely as their fellows in other countries. The blue-and-white and polychrome delft survived only as peasant pottery, *boerendelftsch*, for sale to country purchasers. In fashionable circles and town markets, the exquisitely painted *delft-doré*, and other superior classes of tin-glazed ware, fell from favor. The enamel-painters of Delft who had been engaged in the decoration of these wares were mostly thrown out of employment. Some, however, found occupation as painters of the English wares imported "in the white"; for, while English pottery was esteemed, English decorations were too austere in their plainness to suit all Dutch customers. Thus some of the muffle-kilns at

Fig. 2 — ENGLISH TEAPOT WITH DUTCH DECORATION
Portraits of the Prince and Princess of Orange. Probably Leeds.
In the Victoria and Albert Museum

Fig. 3 — ENGLISH TUREEN WITH DUTCH DECORATION
The Prince and Princess of Orange, and an orange tree. Unmarked.
In the Victoria and Albert Museum

Delft were kept busy covering the foreign pieces with Dutch designs, wrought in popular patterns and gay colors.*

Examples of these Dutch-enameled English wares are fairly numerous. The blank pieces were supplied by several English manufacturers. Many are unmarked, and their attribution to a particular firm, or even to a specific place of origin, is risky, in view of the fact that the same shapes and molded details were employed in different factories. Among marked pieces, however, the names most commonly found are those of Turner of Lane End, near Stoke-on-Trent, in Staffordshire; Heath, also of Staffordshire; the Herculaneum Pottery, Liverpool (opened in 1796 — on the site now occupied by the Herculaneum Dock — and named in emulation of Wedgwood's famous Etruria); and Sewells and Donkin of St. Anthony's, near Newcastle-on-Tyne. Some items may be attributed, with tolerable certainty, to the Leeds pottery. A plate in private possession in England bears, impressed, an unidentified mark WHITENING. The majority of wares of this class may be assigned to the end of the eighteenth, or the first decade of the nineteenth, century.

Fig. 4 — ENGLISH SOUP TUREEN WITH DUTCH DECORATION
Portraits of William V, Prince of Orange. Unmarked.
In the Victoria and Albert Museum

The colors used by the Dutch enamelers are a dominant iron-red, green, yellow, and black, with — less often — grayish blue and pinkish crimson. The decoration is sometimes confined to bunches or sprays of flowers rendered in a summary but not unattractive manner. More often, flowers or formal borders are subsidiary to pictorial or allegorical designs, as a rule accompanied by titles or longer inscriptions. A large group is made up of wares with patriotic motives — portraits of William V, Prince of Orange, with or without his wife, Frederica Sophia Wilhelmina of Prussia, niece of Frederick the Great; or orange trees laden with fruit. An unmarked soup plate in the Victoria and Albert Museum (*Fig. 1*) shows busts of the Prince and Princess, with the initials PVOR (for Prins van Oranje) and FSW, and a lighted candle between them. Below appears the

*These colors are, of course, applied entirely over the glaze. — *Ed.*

Fig. 5 — English Plate With Dutch Decoration
Extreme Unction. Unmarked.
In the Victoria and Albert Museum

Fig. 6 — English Plate With Dutch Decoration
Confession. Mark: Turner (impressed).
In the Victoria and Albert Museum

legend: *ik brand Ligt voor de Pruis zyn nigt En ook voor de Oranje spruit. Die het niet wil zien die blaast het uit.* (I burn a light for the Prussian's niece and also for the Orange sprout. He who will not see it blows it out.)

A teapot (*Fig. 2*), probably from Leeds, in the same museum, has similar portraits, with these legends: on one side, *Siet wat hier van agteren staat* (See what is here on the back); on the other, *bid voor ū vorst wenst hem gen kwaad* (pray for your prince, wish him no harm). Similar political allusions appear on a tureen (*Fig. 3*) with portraits of the same persons, and a symbolical orange tree between them, accompanied by the initials PWDV (for Prins Willem de Vijfde). On the reverse, the tureen is inscribed *Nu ziet man wier Als in oude daagen De Oranje Stam weer vrugte draagen.* (Now we see the Orange stem bear fruit again as in the old days.) A large soup tureen and stand (*Fig. 4*), also at South Kensington (in the Schreiber collection), has portraits of William V. of Orange and Frederick the Great of Prussia, in medallions flanked by lions, ships, and military trophies.

Fig. 7 — English Plate With Dutch Decoration
The Prodigal's Departure. Mark, L (impressed).
In private possession

Many of the subjects are of a religious character. There is, first, the series of the Seven Sacraments. In the Victoria and Albert Museum are two plates, one unmarked, the other, with the mark of Turner's factory in Staffordshire, bearing the respective subjects *Het Oliesel* (Extreme Unction) and *Den Biegt* (Confession) (*Figs. 5 and 6*). The plate marked WHITENING, above referred to, has the subject *De Communie* (Holy Communion).

Another series is that illustrating the parable of the Prodigal Son, the figures being dressed in eighteenth-century costume. Three examples are in

Fig. 8 — ENGLISH PLATE WITH DUTCH DECORATION
The Madonna of Kevelaer. Mark: HEATH (impressed).
In the possession of the author

No 2
Mijn Vrint ik ben verblijt
Dat Gij gekomen Sijt
Om ons Eens te Besoeken
Ik heb u Lang Verwagt
Ja Menig Dag en Nagt
Uijt vergelegen hoeken

Fig. 9 — ENGLISH PLATE WITH DUTCH DECORATION
Dutch verses of welcome. Mark: HERCULANEUM (impressed).
In the Ryksmuseum, Amsterdam

private possession in the United States. One of these (*Fig. 7*), entitled *Den Verlooren Zoon*, shows the prodigal, dressed as a fop of the end of the eighteenth century, receiving his patrimony from his father, who sits, in embroidered dressing-gown and full-bottomed wig, beside a table, on which reposes a bag labeled *50 Gulden;* another of the trio, *Zyn Berouw* (His Repentence), represents the young man welcomed by his father on his return home. (*See Cover.*)

A plate with the mark HEATH, belonging to the author, bears a picture entitled *Maria van Keevelaar* (*Fig. 8*). This is the famous Madonna in the church of Kevelaer, in Dutch-speaking territory—now across the German frontier —a much venerated seventeenth-century image, which is the object of pilgrimages. We notice here, as in all these figure-subjects, how white patterns on the costumes are executed by scratching, probably with the stick of the paint brush, through the layer of enamel pigment.

Some pieces carry, in addition to floral ornament, merely the names of their owners; for example, a plate in the Victoria and Albert Museum, dated *1819*, from the factory of Sewells and Donkin at Newcastle-on-Tyne. It is inscribed *Jan Oordwyn Wyntje Iding Dunning.* A Herculaneum plate in the Ryksmuseum at Amsterdam (*Fig. 9*), the second in a numbered series, bears verses of welcome to a guest:

Mŷn vrint ik ben verblijt
Dat Gij gekomen sijt
Om ons eens te besoeken
Ik heb u lang verwagt
Ja menig dag en nagt
Uijt vergelegen hoeken

(My friend, I am glad that you are come to visit us for once. I have long expected you, yes, many a day and night, from out-of-the-way corners.)

It remains to ask by whom these English wares were decorated. None has the signature of a painter; but Professor Ferrand Hudig tells us, in his newly published work, *Delfter Fayence*,* of two firms, those of Sanderson and Bellaert, and of H. A. Piccardt, proprietors of the old factory of the *Porcelain Bottle* (*Porceleyne Fles*), that made — apparently with only indifferent success — imitations of English earthenware. The latter exhibited some of his products in an exhibition at Haarlem, in 1825; and, on a plate of cream-colored earthenware in private possession, we find the name PICCARDT DELFT impressed in a sunk oblong cartouche.

This plate has a painting of *Marriage* (*Het Huwelyk*) in colors decidedly inferior to those of the class we have been discussing. We find dull blue, brownish purple, yellow, brown, and sage green — all of rather dirty tones — whilst the fresh red so conspicuous in the earlier decorations is entirely lacking. We may, perhaps, conclude that this piece represents the decline of the same establishment in which the English wares had previously been painted, and that Piccardt, who was already in possession of the factory in 1800, was responsible for the earlier as well as the later work.

* Berlin, 1929, p. 287.

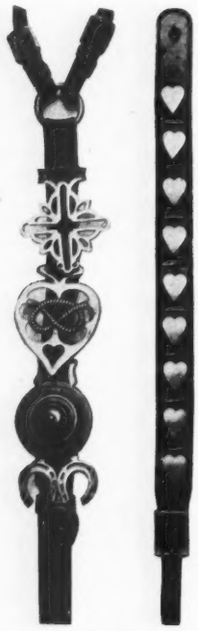


Fig. 1 — Martingales, or Breast Brasses

On Horse Brasses and Their Symbolism

By Louise Gordon-Stables

IT IS not primarily for purposes of decoration, nor yet to warn approaching traffic of his presence that the English cart horse is bedizened with those multitudinous brasses that render him, especially on holidays, so gay and noisy a spectacle. Instead, his shining discs and "flyers" are no more than glittering souvenirs of ancient superstition — amulets worn against the influence of the evil eye; and their designs carry us back to some of the earliest recorded forms of symbolism. If we except the later brasses, the idea of which is either purely pictorial or topical, virtually every type of horse brass may be traced ultimately to primitive beliefs bearing upon the encouragement of good fortune or the discouragement of bad. And so far back into human history do these beliefs reach as to preclude the possibility of estimating the period when they first began to express themselves in equine trappings.

It may be asked how it was that man singled out the horse from among his possessions to be thus decoratively distinguished. Possibly an answer may be found in the fact that the horse is an especially nervous beast, liable to shy at spirits invisible to the human eye, subject to sudden frights, and inclined at times to neigh at unseen foes. Furthermore he was a valuable animal. To a poor owner he represented the means of livelihood, while to a rich man possession of a family steed signalized prosperity, convenience, and social prestige. In either case, the loss of such an asset, through death or disability, might easily spell disaster.

In as early a document as the *Book of Judges* we read of Gideon taking away "the ornaments that were on the necks of the camels" belonging to Zebah and Zalmunna. We are told, further, that these ornaments were like the moon, a word which, in the Revised Version of the *Bible* has become "crescents." The crescent, which, with its accompanying star, still remains the Turkish emblem, belonged to the worship of Isis, whose devotees regarded it as a sure means of averting the influence of evil spirits formerly supposed to roam the earth during the full of the moon. To this day there persists the belief that the insane (lunatics, from the Latin *luna*) are affected by the lunar changes, and that their afflictions vary according to the quarter in which the planet happens to be. The superstition that luck is associated with the horseshoe derives from the crescent shape of that article; and the notion that a horseshoe must be suspended, ends upwards, if good fortune is to accrue, also points to the crescent symbolism.

Both the ancient Greeks and the Romans regarded the horseshoe as a talisman when its horns were held upwards, and viewed it as a most potent aid in escaping the fell designs of all forms of witchcraft. In the worship of Vishnu, however, the Vaishnavas of the East use the horseshoe with the points downwards, Vishnu, the God of Water, whose nature is to flow down, finding the symbol more appropriate when thus disposed.

Fig. 2 — Various Crescent Forms

It will be seen from the illustrations that, in horse brasses, the crescent or horseshoe form develops a great number of variations: sometimes with a star in the centre; sometimes with an interior ornament in leaf or other shape; sometimes enclosing a shield, or itself placed in a triangular composition. The triangular form, too, is symbolic, for both the infidel and the faithful accepted the number *three* as standing for the mystic triunity. Thus, the Romans worshiped their Diana Triformis, while the Jews observed their three Great Feasts. The Egyptians worshiped triads of divinities, and the Christians have their Trinity. The six-sided star of the East is composed of two triangles — one pointing up, the other down.

No less favored than the moon symbol as a luck-bringer is the device of the sun, source of warmth and wealth, fertility and

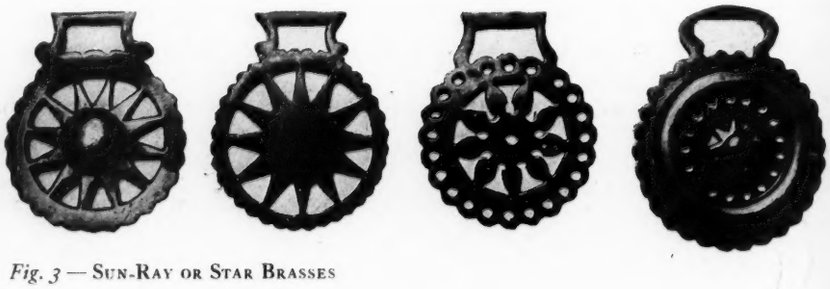


Fig. 3 — Sun-Ray or Star Brasses

light. If, as has been suggested, the origin of the horse brass is Moorish, the symbolism of the sun in this connection (or of the star, for it is often difficult to distinguish between the two) varies according to the number of its points. According to Moorish belief the five-rayed sun is regarded as equally potent with the five-fingered hand as a means of frustrating evil spirits. Eight-rayed suns likewise have their protective powers; and, in the seven-rayed suns, we come face to face with the mystic number which, of old, appeared in the Seven Days of Creation, the Seven Sleepers, the Seven Heads of the Dragon of *Revelation*, the Seven Deadly Sins, and with the mystic number *seven*, which now recurringly asserts itself in modern Theosophic tenets.

An emblem that constantly appears among the horse brasses of many nations is the heart, a talisman highly protective against the attempts of magicians to lure the soul from its body, a process invariably resulting in consequences disastrous to the victim. According to Egyptian lore, the heart, above all other vital organs, must remain unimpaired in its journey through life, for, on the Day of Judgment, it will be carefully weighed, and, only when it is found perfect, will its owner regain his youthful strength of limb and beauty of mind. Whole strings of hearts worn on the martingale testify to the strong belief pertaining to this symbol. Occasionally we find the heart surrounding the knot, emblem of longevity, which appears in various forms, such as the marriage knot and the true-lovers' knot. It was supposed to bind together the good, and to keep the evil at bay. Life itself ebbs and flows with the heart, so that, unaccompanied by any other symbol, it is regarded as a horse brass of highly significant powers.

The shell, which also frequently appears among horse brasses, is one of the eight Buddhist emblems of good augury. In both the East and the West, it is associated with the pilgrim's shell. It was the emblem of the elephant-headed god, Ganesa, who was Siva's son, and was regarded as able to remove obstacles from the paths of those who looked to him for guidance. The shell was also connected with the legend of Venus' birth, and may have been credited with the ability to confer beauty of contour on the horse that carried it.

The pierced decoration which forms a regular patterning on the rims of many brasses would seem to be the remnant of the ancient lotus ornament, standing for the divine providence which rules over human affairs, averts disease, and prevents accidents to those who observe the necessary ritual. The fleur-de-lis, which is likewise to be found in horse brasses, is said to owe its origin to the same emblem, though its ancient characteristics have been almost completely lost in the transition. It is probable that a number of forms which now appear to us purely geometrical in idea, are debased derivatives from a once profoundly symbolic emblem. More than three hundred distinct designs have been traced among the horse brasses of the British Isles alone. These, of course, include some that reflect a symbolism no more significant than the shamrock of Ireland, the rose of Tudor England, the thistle of Scotland, the feathers of the Prince of Wales. During the last century, too, the royal family has figured among brasses, Queen Victoria and King George alike having been thus immortalized. The drayman who is also a farmer has delighted in making brazen cornstacks an adornment of his horse's harness, while such other simple emblems as a ship's anchor, the British lion and the phoenix rising from its flames, have their special appeal to varying bucolic tastes. Familiar objects of the countryside such as the stag, the dog, the acorn, the plough, and the horse itself do not stand for any esoteric superstitions, yet represent objects dear to the heart of the countryman, and hence appropriate to the decoration of his draft animals.

Fig. 4 — Topical Symbols

Fig. 5 — Geometric Designs

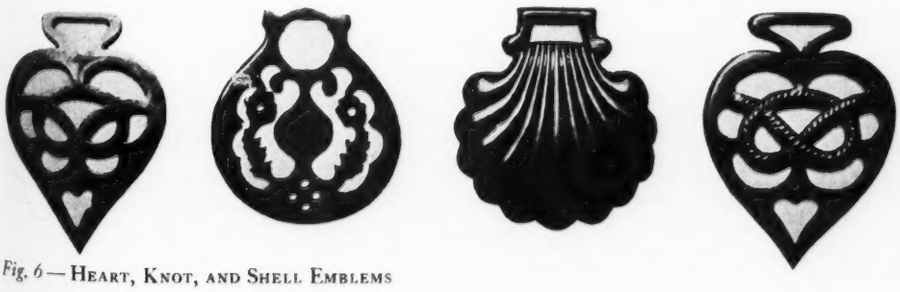


Fig. 6 — Heart, Knot, and Shell Emblems

Possibly brasses showing the wheat sheaf were used for the horse drawing the farmer's wheat to market, just as brazen barrels and kegs, swinging as "flyers" above the horses' heads, were made for the owners of brewery carts. At present there is danger that, with the gradual superseding of horse traffic by motors, the cult of the horse brass will either die out altogether, or its original meanings be so far forgotten that nothing but its purely decorative

aspects will survive.

The collecting of horse brasses and the study of their significance supply an interest which can but increase with cultivation. A single cart horse fully caparisoned for parade may easily display upon its entire parure of face brasses, shoulder brasses, ear brasses, and breast brasses, discs that aggregate some fifty in number and at least half a dozen pounds in weight, all different in design, yet all possessed of symbolic meaning.

It is not always easy to distinguish between the old and the modern specimens of horse brasses, since, in many country places, such brasses are still cast after the manner of centuries long past. Even these latter are worth collecting; but the modern stamped examples, which are exceedingly coarse and lacking in refinement both of finish and of style, should be avoided. Walsall, the home of metalwork used for horse trappings, still produces quantities of brasses, sold in *bona fides* for harness decorations, but often eventually finding their way into antique shops for the beguiling of the unwary.

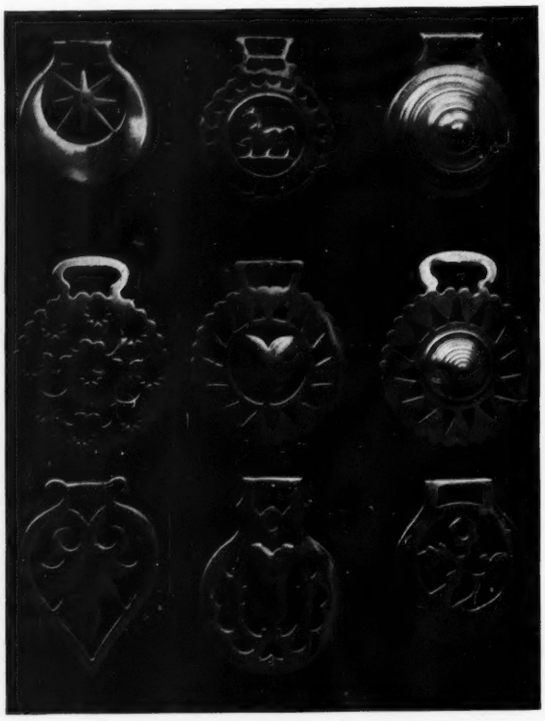


Fig. 7 — Various Forms: Some of Great Antiquity

Horse brasses easily lend themselves to display with decorative effect. English collectors are having old oak paneling fitted above mantelpieces and on doors so as to form an excellent background for the little polished discs, and, in certain rooms, a feature of interest may be achieved by arranging them as a border to the top of a wall dado. A large collection soon resolves itself naturally into groups in which particular types of symbolism make themselves apparent.

Once the collector becomes interested in the esoteric meanings of horse brasses, he will find the way open into many other fascinating fields of investigation. For almost all folk art combines, with its decorative play of pattern, messages to gods, or demons, or to humankind. In later work, these messages are often repeated in deference to old tradition and without understanding of their significance; yet the process of recognizing their occurrence, and of tracing out their origins, offers an endlessly stimulating pursuit. It will lead the student into strange eras of human culture and into the knowledge of weird beliefs and extraordinary practices. And, in its course, it will open his eyes to the life that still abides in bits of carven stone, in fragments of pottery, and in the painted arabesques of a past that had previously appeared dead beyond hope of resurrection. Men often make use of words to conceal their true thoughts: pictorial symbols are a means of revelation to those who understand.

Fig. 8 — Phoenix and Hound

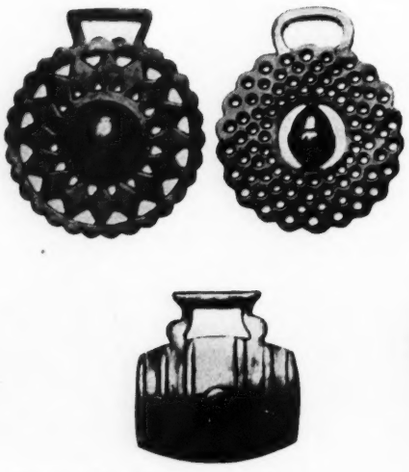


Fig. 9 — Two Discs and a Keg

Fig. 10 — Pledges of Loyalty

Gilbert Stuart: Miniature Painter

By JOHN HILL MORGAN

I

WHEN one is dealing with genius it is rash to be too positive — at least as to what a master *cannot* do — for, in almost every creative field, great versatility seems to accompany great gifts. It is, therefore, hard to understand why numerous critics have been so dogmatic in denying to Stuart whatever fame he might have derived from painting miniature portraits. It may be insisted that the great painter could have occupied all his time with producing life-sized portraits in oil, at a price far above that obtainable from miniatures;* that, furthermore, he never represented himself to the public as a painter of miniatures; and that, in so far as is known, no miniature bears his signature. Facts these may be; yet they will support no conclusion more sweeping than that the artist's miniatures were probably few.

One of the most scholarly of those critics who deny the tradition that Stuart painted miniatures is Ruel P. Tolman, whose two excellent articles *Attributing Miniatures* have appeared in the pages of ANTIQUES.† In these articles Mr. Tolman — himself a miniature painter — lays down the following canon:

> In making an attribution, the miniature is first considered from its general appearance, its color and expression, *i.e.*, as it appears to the naked eye. Second, its technique must be carefully studied under a strong glass. If these two characteristics correspond to the work of any known artist, the assigning of the picture is certain.

Later on, he considers the Stuart tradition, and, after properly (in our opinion) disposing of the claims of several recently sold miniatures which are but modern copies from known Stuart portraits, he discusses two or three other works which have been generally accepted as from Stuart's brush. These likewise, Mr. Tolman concludes, are not from Stuart's hand. In support of this opinion he notes that, of the examples most frequently attributed to the artist, one is in oil on canvas; one in stipple; one in line; and one in washes and line combined. In addition, he holds that the miniature of General Henry Knox betrays the finished technique of a professional practitioner of a branch of painting in which, presumably, Stuart had little or no experience. These arguments, while cogent, fail to prove the negative.

Another critic, though unwilling to discard the apparently well grounded Knox tradition, yet equally unwilling to admit Stuart's authorship of more than the single miniature, repeats the story of how, one day, in the artist's studio Sarah Goodridge was engaged in making a miniature copy of Stuart's oil portrait of Knox. This critic then continues:

> After watching her groping methods for a while, Stuart lost patience, and taking up a piece of ivory, for the first (and last) time in his life, set about to demonstrate how a miniature should be painted. . . . Unmistakably the work of a painter in oils, this, one would say, yet as beautiful a piece of miniature as any in the history of art in America — quickly and broadly painted, with scarcely any colour on the ivory, yet the head in strong relief and marvelously subtle in construction.*

If, then, Stuart could paint a miniature as correct, technically, as the Knox portrait is admitted to be, that fact alone would seem sufficient proof that the work represents no "first" effort on his part. It is too sure in handling, too sophisticated for that. Again, Stuart would not have undertaken to "demonstrate" to Miss Goodridge how a miniature should be painted, had he not had previous practice in that branch of his art. And, by the same reasoning, if he could have produced so fine a work as the Knox miniature, it would not have been the "last" time that he would have been commissioned for that purpose.

With these thoughts in mind, last January I contributed to ANTIQUES a letter stating my belief that Stuart painted a few miniatures, and giving my reasons for attributing to him the miniature of Margaret Hillegas Nichols.† Since then, out of the past has come irrefutable proof that Stuart painted at least one superlative miniature, which, through the courtesy of its owner, a direct descendant of the subject, is here illustrated.

II

The discovery of this miniature is to be credited to A. F. de Forest of New York City, whose subsequent generous coöperation in giving me access to his sources of information has made these notes possible. In the course of researches in Americana, having come upon a reference to a miniature portrait of General Solomon Van Rensselaer, Mr. de Forest was led to consult *A Legacy of Historical Gleanings*, a book compiled and arranged by Mrs. Catherina Van Rensselaer Bonney. Intimately acquainted with the traditions of the Van Rensselaers, and herself a woman whose wide experience had included some years of work in China as wife of an American missionary, Mrs. Bonney wrote *The Legacy* at the request of her family. Into it she wove the reminiscences of her own long and varied life, mingled with much Van Rensselaer history and anecdote, in the midst of which we find how the writer's father, General Solomon Van Rensselaer, had his miniature painted by Gilbert Stuart.

General Van Rensselaer was born in Rensselaer County, New York, August 6, 1774; entered the United States Army in 1792 as a Cornet of cavalry; in the succeeding year became a Captain; and, on January 17, 1797, married, at "Cherry Hill," his cousin, Harriet Van Rensselaer. After a brief honeymoon, he journeyed to Philadelphia, in March of 1797, with the intention of resigning from the army and retiring to private life. His discharge was, however, refused by the Secretary of War, James McHenry, and by General James Wilkinson, on the ground that his services were needed in command of his company, which had been

* The price paid by General Van Rensselaer for the miniature which forms the subject of these notes was $50.

† See ANTIQUES, Vol. XIV, pp. 413 and 523.

* Harry B. Wehle, *American Miniatures 1730–1850*, p. 65.

† See ANTIQUES, Vol. XV, p. 23.

General Solomon Van Rensselaer

Reproduced from a miniature painted by Gilbert Stuart, in Philadelphia, during the month of April, 1797. This, the first fully documented miniature by Gilbert Stuart which has been discovered, sets at rest the long-standing controversy as to whether or not the artist ever turned his hand to that form of portraiture. *Size: 2 7/8 by 2 5/16 inches.*
Privately owned by a direct descendant of the General.
At the right, below, the portrait is shown in an enlargement sufficient to enable a study of its technical features.

ordered westward to protect the commissioners running the Cumberland Line. In the chapter headed *Cumberland Line*, Mrs. Bonney writes:

I have before me a large bundle of valuable letters from which I make a few extracts. After a sad parting from his loved bride, he [General Van Rensselaer] went with his body servant to New York on board of one of the North River sloops; it was in those days a voyage of a week from Albany, then by stages to Philadelphia. He says: "The roads are exceedingly bad; myself, Jake and the horses are nearly worn out."

The following is part of a letter penned seventy-eight years ago.*

Captain Van Rensselaer to his Wife

My Dear Harriet, Philadelphia, April 17, 1797.

On Friday last I reached this place in tolerable health, but great depression of spirits. I have been advised by disinterested persons not to go on, they fear my delicate constitution cannot endure the hardships. I leave tomorrow and expect to arrive at Pittsburgh in about nine days, if the riding is not too much. The Secretary of War has advised me to take my own time, and not to travel in wet weather; this however I shall not much attend to; the quicker I go on the sooner I shall return to my lovely wife. I shall be obliged to stay at Fort Washington longer than I expected to wait for necessary articles to equip my Troop. *I have been pleasingly confined since I came here, in sitting twice a day to have my Miniature taken by Stuart, a masterly artist; it was finished this evening and will follow this letter on Thursday, with a request that it may be forwarded to you, by a careful Albany skipper. The price for painting was fifty Dollars, although it is extravagant, yet with much satisfaction did I pay for it, as it was intended to give you pleasure.*† The likeness is not as striking a one as he took for President Washington and Gen. Wilkinson, in my eyes. Farewell my love; this time tomorrow I will be a much greater distance from you and that must be so for some time to come. Farewell, a sad word, but it must be so. God preserve you, and may every happiness attend you. Farewell my dear, lovely wife; look forward with patience to our

* It should be recalled that Mrs. Bonney was writing in 1875.

† In reprinting these letters I have italicized certain lines for great convenience in reference. — *J. H. M.*

happy meeting in October or Sooner, once more with you, never, never will I leave you more again, adieu, good night, my dearest Harriet. Sol. Van Rensselaer.

Mrs. Solomon Van Rensselaer

CAPTAIN VAN RENSSELAER TO HIS WIFE

My Dearest Wife, Philadelphia, April 19, 1797.

. . . The weather is fair. I send you my Traveling-Case, which I find I cannot take with me, the inclosed key will open both locks, it requires however some exertion to open them, it cost me six and a half dollars. The case would have been of use to me if I could have taken it on with convenience, but I shall not incommode myself with it when I have one to send it to, whom I prefer should have it before myself; it is yours and my very soul accompanies it which you have long possessed as you well know. . . . *The Limner tells me, if you keep the Miniature in your hands until the Ivory gets warm it will warp, it is in the case.* My horses are ready and I must leave this in a few moments after delivering the Case. God preserve you to repay with happiness for the days of misery I endure in my absence from my loved Harriet.

Your affectionate Husband

Sol. Van Rensselaer.

Mrs. Sol. Van Rensselaer, Cherry Hill.

After these quotations, Mrs. Bonney continues:

In its red morocco case lined with white satin was placed this exquisitely painted miniature; it is on ivory (executed by the eminent portrait painter Gilbert Stuart), and is set in gold, with my father's and mother's hair in the center of the back. The initials *S. & H. V. R.* are interwoven in gold letters on the glass over the hair. His noble, handsome features are perfect; those dark brown, flashing, speaking eyes could not be surpassed; the black hair is well powdered and braided behind in the fashionable cue. His full wide ruffle shirt, black satin stock, his military blue coat with its red facings and wide red collar turned over, bright epaulets and black leather sword strap with United States arms inscribed on its shield across his

MRS. WILLIAM NICHOLS
(*Margaret Hillegas*)

From a miniature by Gilbert Stuart. Stuart's authorship of this portrait was denied by Ruel P. Tolman in an article which appeared in ANTIQUES for November and December, 1928. In the magazine for January, 1929, the present author expressed disagreement with Mr. Tolman's judgment and offered various historical and stylistic reasons for believing the work to be that of Stuart. Careful comparison between the technique of this miniature and that of the General Van Rensselaer likeness leaves no reasonable ground for doubt that both portraits are by the same painter.

Privately owned

The enlargement below clearly reveals the artist's manner of working.

shoulder, are all items of fond scrutiny to loving hearts.*

His wife writes:

I cannot tell you how the first sight of your Miniature affected me, it was sometime before I could recover myself. Methinks I never saw a better likeness, but as you observed rather too much Gravity for you. It is my constant companion and far preferable to any other, although a Silent one; could I enjoy my wish it should be my only one till the return of the beloved original.

No wonder his tender hearted wife wept with joy and was transported in ecstasy when she received this excellent semblance of her loved one.†

III

General Van Rensselaer's career in the army was an honorable one. He served his country bravely in the campaigns waged by General Wayne (Mad Anthony) against the Indians. Later, during the War of 1812, he was Adjutant General of the Militia of the State of New York. He was shot through the lungs at the battle of Maumee Rapids, and was again severely wounded at Queenstown Heights. He died at "Cherry Hill," near Albany, April 23, 1852.

Stuart's miniature of the General measures two and seven-eighths by two and five-sixteenths inches. It is painted in water color on ivory. Mrs. Bonney's description of it is both accurate and sufficient. Its photographic enlargement, here reproduced to permit an analysis of its technical qualities according to Mr. Tolman's canons, leaves no doubt that the miniatures of General Knox and Mrs. Nichols are by the same hand.

In all three of these portraits it is apparent, at a glance, that the outline of the heads and the features have been drawn with free, sure strokes which convey none of that suggestion of "hard labor," which one receives when examining miniatures by an ordinary hand. While in the Van Rensselaer portrait some stipple work occurs — in the collar and facings of the coat, in the ear, in the epaulets, and in the shadow under the nose — the line manner prevails, with here and there an interesting combination of the two methods. Thus the collar is in wash with stipple superimposed, and the hair consists of lines with dotlike terminations. The same combination appears likewise in the modeling of the jaw. In general, the Knox and the Van Rensselaer miniatures are technically much alike. In the Nichols miniature, however, which is drawn purely in line, the freedom of the brush work in the unpowdered hair is, quite naturally, much more evident.

The Editor of ANTIQUES, in commenting upon the attribution of the Nichols miniature, has warned against too implicit a reliance on "Morellian" methods.‡ Nevertheless, in the miniatures of General Van Rensselaer and Mrs. Nichols appear two characteristics which would bring these works within the rule of Mr. Tolman, and which I have not observed in any others. Note the skill with which Stuart has indicated the thickness of the cloth in the General's collar and coat facings — two fine lines accentuated apparently by a high light. Although Mrs. Nichols wears a white gown, probably of silk, its edges are indicated by two faint parallel lines of light blue, which give body to the fabric. In the Van Rensselaer miniature, the shadows in the cambric ruffle are produced by cross hatchings similar to those appearing in the folds of Mrs. Nichols' gown. It was a bold man, and one sure of himself, who would produce shading in this unusual way.

The miniature of General Van Rensselaer is, indeed, an extraordinary piece of work. It combines all the known technical methods — line, stipple, and wash. Thus it meets and overcomes the very objection which Mr. Tolman urged against the three or four other miniatures attributed to Stuart; that is, that they were not painted in a single, consistent manner. The correct inference seems to be that Stuart did not paint a sufficient number of miniatures really to "find" one style, but used any or all styles at will.

IV

Now that we know, beyond peradventure, that Stuart painted in miniature, we may well ask why the probability of his having done so should ever have been questioned. He was thoroughly trained in West's studio (*1777–1782*), at a time when miniature painting was in high repute. It is likely that he received instruction in this branch of his art during his apprenticeship. West himself occasionally abandoned his "ten-acre" canvases in favor of those of small size, in which the heads, though in oil, were no larger than ordinary miniature heads in water color, and required somewhat similar treatment. He is said, furthermore, to have painted one or two small replicas of his large historical canvases to facilitate copying by the copperplate engraver.

Trumbull certainly learned his exquisite art of miniature painting while he was West's pupil. His miniature historical canvases now at Yale University, (1) *The Battle of Bunkers Hill*, (2) *The Death of Montgomery*, (3) *The Surrender of Cornwallis*, and (4) *The Capture of the Hessians at Trenton* were all conceived and begun in West's studio.

C. W. Peale tells us that, while he was a student under West (*1767–1769*), he painted miniatures as a partial means of support, and that West promised to introduce him to the leading miniature painters in London. Thus, even if Stuart did not receive direct instruction in miniature painting while with West, he had at least the opportunity to study the work of the great English masters Cosway, Engleheart, and Smart, and the beginning of the work of Andrew Plimer. Indeed, the painting of Mrs. Nichols' hair reminds us of Cosway's manner, but the strength of the portraiture is Stuart's—without the "prettiness" which mars much of Cosway's work.

The importance of the discovery of the Van Rensselaer miniature, with its indisputable history, is this: it establishes, for all time, the fact that Stuart painted at least one miniature, and emphasizes the probability that he painted others. It shows that the artist did not confine himself to one technical method, as did Fraser, who usually painted in stipple; or Malbone, who used mostly line and wash. Of course, the public may expect that many Stuart miniatures will shortly be "discovered," but there is little to be feared from false claimants to recognition, since the miniature of General Van Rensselaer establishes a plane so high that only another genuine Stuart or the work of Malbone, Fraser, or Field at their best can approach its excellence.

* The miniature was engraved by H. B. Hall & Sons, 62 Fulton Street, New York, as an illustration for Mrs. Bonney's book, where it appears on page 93.

† C. V. R. Bonney, *A Legacy of Historical Gleanings*, second edition, Albany, 1875, pp. 130–135. See also Martha J. Lamb, *History of the City of New York*, Vol. II, p. 599.

‡ See ANTIQUES, Vol. XV, p. 24.

The Why and How of Engraved Powder Horns*

By CHARLES WINTHROP SAWYER

THERE are wide differences in type among engraved powder horns. In the first place, some horns are American, some are foreign. We may assume, further, that foreign horns are, in the majority of instances, artificially shaped, and are ornamented with formal engraving executed by professionals; whereas American horns retain their natural shape, and, for the most part, were engraved by their maker-owners.

The assumption for American horns covers the case, if we leave a loophole. If we peer through that loophole, we shall see that the best, and, at present, most prized American powder horns, although of natural shape and engraved in America, were *not* engraved by the men whose names they bear; but, on the contrary, even though prepared by their owners, were decorated by hands more skilful with pencil and burin.

All American powder horns qualify as either *military* or *sporting*. High-grade engraved sporting horns made before 1825 are exceedingly scarce. Yet they have not, thus far, become widely esteemed.

Military horns, according to the nature of their engraving, are classed as "map horns" and "culch horns." Culch, in this application, does not mean rubbish, but merely second in quality or interest among American military horns — and this frequently for the sole reason that the fad of the moment has raised the map horn to first place. Indeed, a culch horn may be a work of art, a map horn may be a crudity; and yet, because of fashion's dictates, the culch horn is less esteemed. In general, however, a culch horn is really a second-grade horn from the standpoint of art. And there is a reason for this: map horns were often ornamented with designs pertinent to military affairs, wrought by men skilled in drawing and engraving. Culch horns, on the other hand, were — not all, but nearly all — engraved by common soldiers who crudely and inaptly traced ill-drawn pictures and poorly lettered inscriptions.

Military horns, both map and culch, were almost always made in camp — important presentation specimens excepted. Even if a soldier or an officer brought from home a satisfactory horn, he was quite likely to make another. Life in certain encampments was so idle and so tedious that horn marking became a welcome method of whiling away the time. It was one of the two — almost the only two — innocent diversions. The other one was keeping diaries and writing home. Diaries and letters written by officers and soldiers of the period 1754 to 1763 still exist in great numbers. They may be examined in state archives, public libraries, and private collections. By piecing together their many accounts of horn marking, we, today, are able to understand not merely why horns were scrimshawed, but also just how the process was accomplished.

Suitable horns in the rough were furnished, free of charge, to officers and soldiers, before

Fig. 1 — MAP HORN (*1757–1760*)
Showing Quebec, Montreal, and Detroit, the route from the Great Lakes to the ocean.
From the Peter Force Collection, Library of Congress

* Copyright, October, 1929, by Charles Winthrop Sawyer. All rights reserved.

1775, sometimes by the king and sometimes by the provinces. They were all of similar size, and were grown in America, but not in the provinces. As several inches were removed from a horn to prepare it for a base plug at one end and a stopper at the other, the specimen, before the cutting, had to be at least twenty inches long; twenty-four inches was better. Neither British cattle nor those of the thirteen colonies produced horns of such size. It was necessary to secure supplies from American descendants of Spanish bovine stock, such as our grandfathers spoke of as "Texas longhorns."

The king's agents in America, as well as the buyers for the various provinces, secured most of their horn supplies from the Bird family of Dorchester, near Boston, Massachusetts. The men of this family were, primarily, tanners and wholesale dealers in leather. The first of them, Thomas, who arrived in this country about 1635, established a tannery, which eventually developed into a large and many-sided leather business. Hides were gathered in the West Indies, the West Coast, and South America. In those lands, horns — large ones, in countless numbers — were refuse. They went free with the purchased hides. So, in war time, the Birds supplied governments with leather and with thousands of horns. The latter, laid on the wharf in Boston, cost the Birds about a penny apiece, and they brought from king or provincial governor fourpence each in the rough; or sixpence, trimmed and bored.

They were cheap, but, nevertheless, they were very good. Only now and then was there among them one so overrich in lime as to acquire a white-bone crust and to become brittle. Nearly all were cartilaginous. They were so sound that, even now, nearly two centuries later, a scrubbing with alcohol, soap and water, will make a specimen look almost new. Their age is impossible to determine from their appearance.

Such a horn offered the best possible means of encasing gunpowder. It was waterproof, not only against rain, but even when lost overboard. It was light to carry; and it was also light enough to float. When dropped from boat or canoe it was easily recovered; whereas a leather or a metal box sank like a stone. Horn did not catch fire; and it so thoroughly protected gunpowder as to be safe in a shower of sparks. Furthermore, a powder horn was enduring, tough, elastic; if dropped on a rock, it would bounce instead of break. And it was so soft that its owner could easily mark it with his name — or more — and thus identify it after it had been mixed with all the other horns of the personnel at the powder wagon or other filling station.

Engraved American powder horns usually carried more than simply the name of the owner. Some were spread with a variety of pictures; some bore lines of patriotic doggerel; most of them had both. Such markings, when applied by the soldier-owner, were done a bit at a time during a long period. Hence a date on a horn signifies the moment when the work was finished. It had long before been begun.

From these data emerges a clew to the oft-propounded and always unanswered puzzle: "Why do nearly all the finest engraved American military horns belong to the period of the fourth French and Indian War?" The answer is that this was the only period favorable to the production of such horns by great numbers of soldiers. It supplied the two conditions indispensable to horn engraving: warm weather and the leisure of a long, idle encampment.

The Revolution developed but one long, idle camp; and that one, at Valley Forge, was a winter establishment, where the poorly clad, ill-housed soldiers were too stiff with cold to undertake the delicate task of scrimshawing. During the French Wars preceding the fourth one, soldiering was an active instead of a leisurely occupation.

In the fourth French War, however, great numbers of men were held idle in summer camps during a series of campaigns. The first of these camps, that preceding Braddock's expedition against Fort Duquesne, has left us many culch horns, but few, if any, map horns. There was so little knowledge of the region which the army was to traverse that neither soldiers nor professional engravers could find a map of the region, or a picture or a plan of Fort Duquesne, which they could copy on their horns.

But when the campaigns of the fourth war were transferred to the valleys of Lake Champlain, Lake George, the Hudson, and the Mohawk, the men were operating in regions familiar to many of them and already roughly mapped. Map horns were prepared in advance by professionals — gunsmiths, silversmiths, and block cutters — in all of the centres, and were offered for sale in the stores. Old maps and old engravings of the terrain and of the large settlements were in the hands of civilians and military men alike, and were available for copying.

A single horn, once engraved, was borrowed to serve as a model for others. Hence, nearly all map horns were similar in character. In copying, the maps became distorted, but that was immaterial; they were sure to prove useful to their owners in obtaining information about the point-to-point details of a journey.

For example, an officer in Abercrombie's encampment at the head of Lake George was ordered to start in a week or so for Fort Oswego on Lake Ontario — about ten days' hard travel over a route entirely unknown to him. The officer at once ordered the preparation of a map horn to serve him as an indicator of general direction and of the main settlements which he must seek along his line of travel.

The process of making the new map horn for this officer was, in general, illustrative of the making and engraving of all other such American military horns. The horn had already been cut off at both ends, and the small end bored from tip to chamber. The interior needed to be cleared and smoothed. The exterior was then cut with rasp, drawshave, knife, and file until the piece was satisfactorily shaped and smoothed. The surface was polished with pumice and oil on the palm of the hand. A wooden base plug was now fitted and secured with wooden pins. It was made water-tight by flowing melted tallow and beeswax into the crevice around it. The small end was plugged with a tight-fitting, soft wood stopper.

Pencil-marked with everything that was to go on its surface, the horn was now clamped to its engraver's lap by means of a strap, tensed by foot pressure. The engraver, if a professional, used engraver's tools; if an amateur, a knife point for principal lines and a needle in a stick for fine lines. Whether professional or amateur, as he worked, he gave visibility to the cut lines by rubbing them with his moist and dirty fingers.

When the engraving was completed, he filled it with a weather-proof dark filling of grease and either soot or gunpowder dust. Vegetable oil, made by cooking and squeezing nuts, was better, because it hardened in a short time, whereas the animal fat remained soft.

If color was wanted, either for filling the lines or for staining the surface of the horn, the backwoods were rich in dye materials. There was green in the verdigris of the camp kettle, and black in the soot on the kettle's bottom. Goldthread, growing in swampy places, furnished bright yellow dye, and the pith of sumac furnished another yellow. Brown could be had from alder bark, and other shades of brown from the husks of butternuts and walnuts. Red came from chokecherries and raspberries, and russet-red from sumac berries. There was no lack of stains and colors.

Such a horn, strictly for use and simply marked, could be made, from start to finish, in a few days, by working through all the sunlight hours of long summer days. If done a bit at a time, the task might occupy weeks or months. The elaborately ornamented horns presented by companies, battalions, or regiments to favorite commanders, or wrought by artistically educated young officers or by silversmiths at the behest of worthy military men, represented far more time and labor.

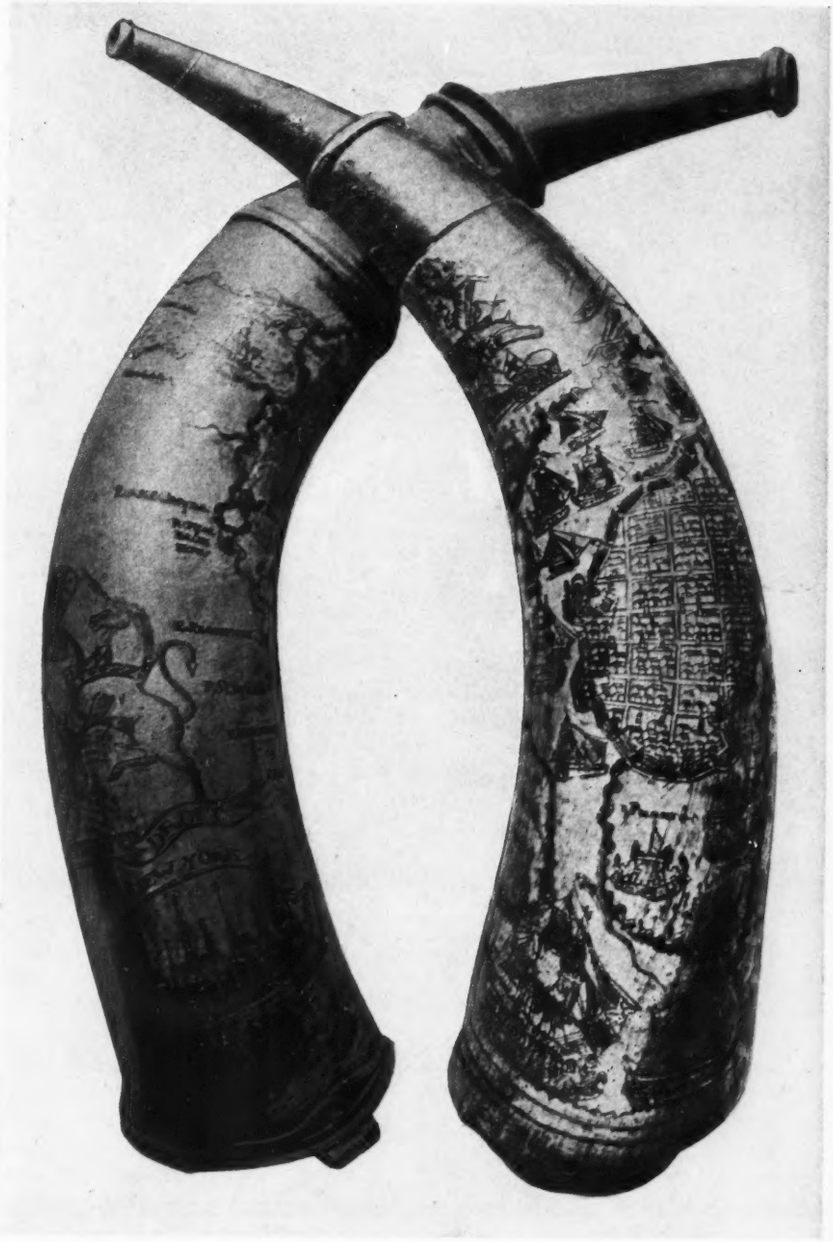


Fig. 2 — MAP HORNS
That at the left dates from 1757 to 1760, and shows the route from New York to Lake Ontario. The horn at the right (*1762–1763*) apparently depicts the fortifications about Havana.
From the Peter Force Collection, Library of Congress.

And nearly all the fine old American specimens became family heirlooms. Many are, today, but little faded, and show few signs of wear and age. They afford us as keen pleasure and pride as they gave to their first owners a century and three-quarters ago. They are, as they always have been, articles of merit.

The popular esteem in which map horns are held has been many times erroneously explained on the ground that they are sources from which antiquarians and historians learn the obsolete names of places, the former situations of relocated settlements, the original shape of fortifications. Absurd! Other sources, more abundant, more easily available, are richer in such details and far more accurate. Map horns gained their place among American antiques because they are cultural objects, conveying their own definite proof of when, where, by and for whom they were made. They are made-in-America antiques in a class by themselves.

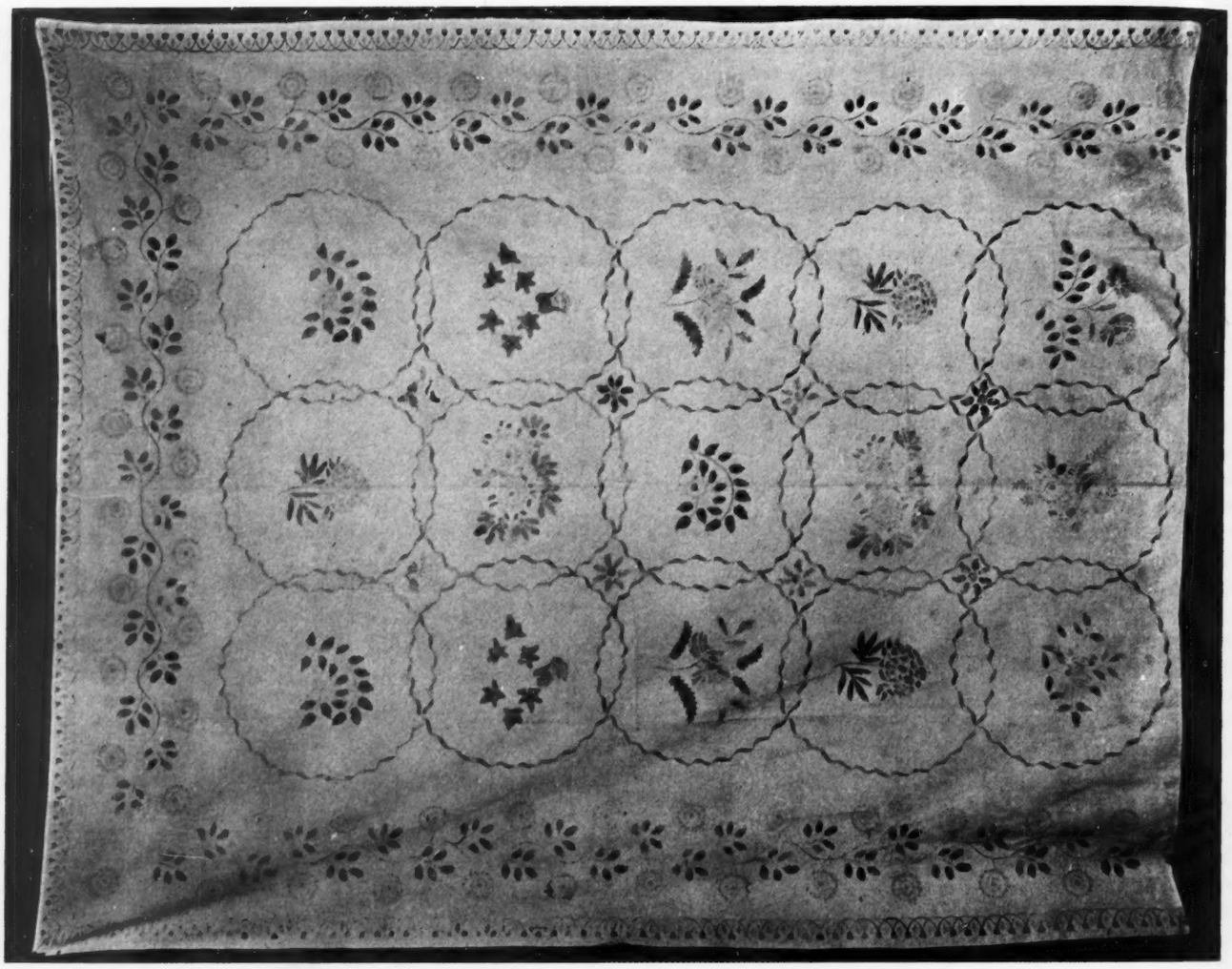


Fig. 1 — HAND-BLOCKED COVERLET (*c. 1830*)
Printed in colors on hand-woven linen. It is uncertain whether or not subsequent embroidery of the design was intended.
Owned by the author

A Block-Printed Counterpane

By FLORENCE THOMPSON HOWE

IT was on the first day of February, 1817, that little Maria Allen joined the ranks of resourceful Yankee citizens in the snowclad mountains of Vermont. Probably she was born in a four-poster bed. At any rate, she was later to be the recipient of a block-printed counterpane and valance for such a bed; a counterpane which was, in turn, to be the means of dragging the reluctant little Maria into the light of print a century later.

According to records in possession of the descendants of Maria Allen, her counterpane was made for her by an older sister, Louisa. We do not know the exact date of the donation. Certainly Maria was little more than a child when the work was executed, for family records show that Louisa died before her younger sister's marriage, and, in those days, betrothals were arranged at an early age. The decade of the 1830's seems a safe conjecture.

In 1830, hand-woven coverlets, quilted counterpanes, and embroidered bedspreads were much in vogue. Louisa, however, apparently chose to print her handiwork with blocks. Printing, she may have argued, would provide a gay and colorful fabric for dressing a four-poster, and would involve far less effort and expense than the tedious process of crewel embroidery on linen. The designs in the Allen counterpane are, incidentally, not unlike some of the old crewel-work patterns. Note the rose, for example, and the thistle. So, perhaps Louisa chose the block-print as a short cut to the effectiveness of a spread embroidered in bright yarns. Certainly in the end she achieved life, movement, and color, although the latter attribute is dimmed by many washings and long exposure to a too ardent sun.

The printing, in this case, is done on strips of homespun linen, loom width, sewn together through the centre. That Louisa was a tireless and painstaking worker is evidenced by the minute stitches in the hand-hemming of both valance and counterpane. The main, or body, decoration of her spread consists of a series of interlacing circles, in each of which appears a single motive surrounded by small stars. Six motives are employed. The middle circle at the extreme right shows a bird, which appears only once in the design. The double rose, the chrysanthemum, the single rose spray, and the thistle and rose cluster are used alternately in the other circles — fifteen in all. In the spaces formed by the overlapping circles, a single small rose or daisy has been employed for decoration. Around two sides and the bottom of the spread, a repeated rose spray lengthens into a running vine, which, in turn, is bordered with a two-inch repeat of interlacing semicircles holding a pattern of diamonds, dots, and the inverted thistle.

The valance displays this same border at the lower edge, with the rose and bud vine repeat as the main design. The colors are faint, the greens now predominating, though yellow centres are distinguishable in the daisies, and here and there the blues and reds are still fairly vivid. Unfortunately, before coming into possession of its present owner, the counterpane had seen service as an herb bag, and, being badly stained, had suffered washing in powerful soap-powder solutions. Cleanliness, it seems, is a violent virtue in Vermont.

But to return to the method of decoration. Where did Louisa obtain her tools? The question raises an interesting issue. Perhaps Louisa did not print the coverlet at all. While the design is simple in so far as its elements are concerned, the proper registering of the blocks, particularly in the vine pattern and the intricate border of semicircles and dots, would have called for the employment of both skill and knowledge. Hence, it is by no means impossible that Louisa purchased the coverlet already stamped, or engaged the services of an itinerant block printer, for the same end. If such is the case, her plan for subsequently covering the design with embroidery was, doubtless, frustrated by her untimely death.

It may be, therefore, that, in this coverlet, we have evidence of a hitherto undiscovered use for the wood blocks whose wide employment in the Colonies is attested not only by advertisements in the *Boston News Letter*, but by the relatively numerous old specimens to be found in museums, private collections, and the shops of country dealers. Printed or stenciled patterns in outline, and in colors, were supplied to the fine ladies who indulged in the art of needlepoint. The home elaboration of coverlets and bed hangings may well have been similarly facilitated by the professional wielder of the block.*

Yet all this is largely a matter of surmise. It is pleasanter to believe that Louisa did the work herself, and, finding it good, was content to leave it without the further glory of painstaking stitchery. The remote hill farms of New England in the early nineteenth century yielded small profit, and little money was available for those things with which a woman satisfies her craving for some adornment of her home. That craving had a way of stimulating feminine aptitudes to the achievement of triumphs in domestic handicraft. Perhaps it inspired Louisa Allen, when she made her counterpane, to resort to the use of old, possibly discarded, wood blocks, in the isolated Vermont farmhouse.

How the young girl procured her dyes for this purpose, we are left to conjecture — presumably by the methods generally employed by the pioneer women in coloring yarn for their hand-woven coverlets. We know that the Allen girls made a blue and white coverlet in the favorite "rising sun" pattern. They were "handy" and industrious, and, doubtless, well acquainted with all those mysteries of roots and herbs in relation to the family dye pot which are elucidated in Eliza Calvert Hall's *Book of Hand-woven Coverlets*. In any event, her bed cover claims our interest. It exemplifies woman's eternal striving, even under most unfavorable conditions, to achieve at least some fragment of approximate beauty, and to add a touch of brightness and good cheer to her surroundings, however humble they may be.

Note. — Block-printed linen coverlets are rare. In addition to the specimen illustrated and discussed by Mrs. Howe in the preceding notes, ANTIQUES knows of only three. Yet the multiplicity of surviving blocks scattered throughout the country implies that, at one time, linen printing must have been widely practised in the home either by the housewife or, as Mrs. Howe shrewdly suggests, by itinerant artisans. It is reasonable to believe that, in some instances, the printed design served as a guide to the embroiderer, and was thus permanently obscured. In other cases it was viewed as entirely self-sufficient. Printed coverlets, however, would seldom have been safeguarded with the care accorded to needlework. The mortality among them must have been extremely high, those which escaped the rag bag owing their preservation more to accident than to the affection of their early owners. — *The Editor.*

* See ANTIQUES, Vol. XIII, p. 39.

Some Rare Spinning Wheels*

By Serge Daniloff

WE have become so accustomed to the more usual types of spinning wheels that altogether too little attention is given to the study and history of various other and far rarer kinds. Today the spinning wheel is viewed almost as a piece of furniture. This, however, was not the object which our forefathers had in mind when they invented, and then improved, an apparatus the sole function of which was actually to spin yarn.

The history of the spinning wheel is, in itself, a very fascinating tale, but it does not form the subject of these few notes. Let us simply observe that the "flyer" — that little wooden, horseshoe-shaped, revolving device, by means of which the fibrous material is twisted and wound on the bobbin — was, according to some authorities, invented by Leonardo da Vinci, artist, engineer, soldier, and scientist, as far back as 1519.

A late eighteenth-century descendant of Leonardo's wheel, the more common type of flax wheel, is shown in Figure 1. Its operation is doubtless fairly well understood by the reader. Sitting in front of the wheel, the "spinster," with her left hand, drew off a rather heavy strand of the fibrous material in the distaff, while the motion of her foot was transmitted, through a treadle, to the wheel, and thence to the flyer. With her right hand, she fed the strand to the eyelet of the flyer and down one arm of the latter to the bobbin mounted within the flyer. The combined rotation of flyer and bobbin, driven from the wheel, produced the twisting and the winding, while the varied motion of the spinner's hands drew the originally heavy strand into a finer one, prior to feeding it to the flyer.

The reader will readily see that the evenness and fineness of the yarn depended entirely on the skill of the spinner. It may also interest him to know that all the elements entering into the spinning of yarn on a spinning wheel — namely, *drawing*, *twisting*, and *winding* — form the basis of the highly developed spinning machinery of today.

Fig. 1 — Common Flax Wheel (*late eighteenth century*)
From the Nutting Collection, Wadsworth Atheneum, Hartford, Connecticut

An interesting example of an unusual spinning wheel is shown in Figure 2. It is very old, having been brought to the Colonies, it is believed, during the early period of their settlement, or made here shortly after. We may, perhaps, place the date at 1700, or thereabouts. Its workmanship is simple, but some interesting painted decorations appear on the wheel supports, and on top of the base. The distaff is most primitive. Spinning wheels of the second half of the eighteenth century, and later, such as that shown in Figure 1, usually had a distaff carefully built up to form a cage adapted to carrying the fibrous material to be spun. The distaff on this wheel is a plain branch, the natural form of which has been utilized to approximate the cage construction desired.

Another noteworthy and very unusual feature is that the wheels are solid. These wheels point definitely to the early origin of the machine; for, obviously, it is considerably easier to make a solid wheel than one with spokes. Incidentally, the greater weight of the solid wheels made it easier to keep them running at a continuous speed, so essential to good and uniform spinning. We shall also mention, in passing, the double treadle, to facilitate the work of the spinner; the screw adjustment for keeping the driving band tight; and the countershaft drive, making it possible for the spinner to obtain the necessary speed of the flyer without unduly rapid motion of the feet — all interesting features of this specimen.

The wheel shown in Figure 3, we may place about 1750. Apparently this type of wheel is not known in Europe, although several examples have been recorded in the United States. Thus Figure 4 shows, from a good angle, a wheel embodying the same features as that of Figure 3, except, perhaps, for the somewhat simpler workmanship

* *Note.* — The writer of this paper wishes to thank the Essex Institute of Salem, Massachusetts, the Wadsworth Atheneum of Hartford, Connecticut, the Old Dartmouth Historical Society of New Bedford, Massachusetts, and the Victoria and Albert Museum of London, for permission to picture and describe some of their wheels. Above all, he would express his gratitude to Henry W. Belknap, Secretary of the Essex Institute, for much invaluable assistance. — *S. D.*

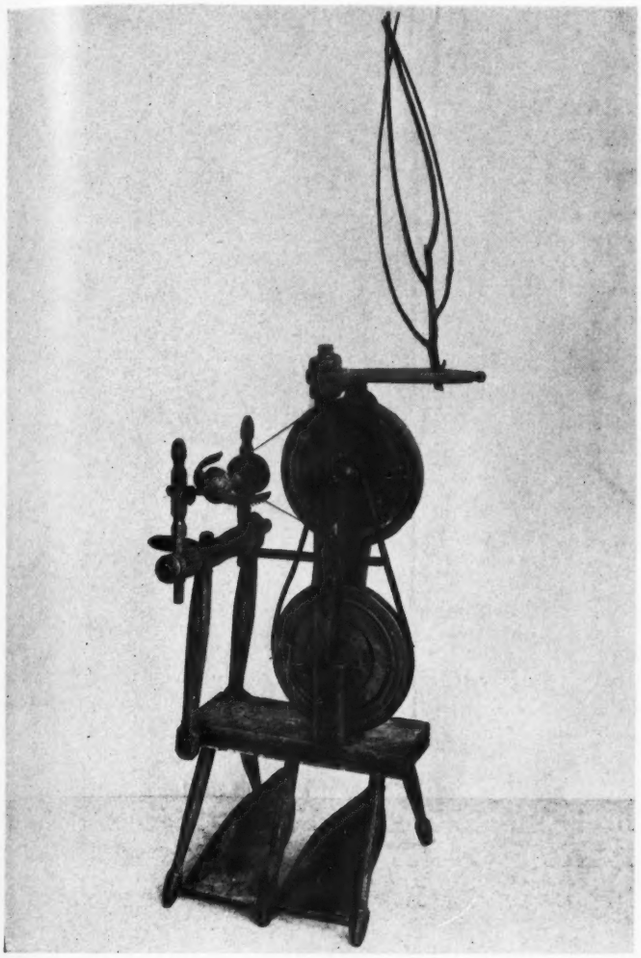


Fig. 2 — RARE FLAX WHEEL (*c. 1700*)
For more than six generations in the Sherman family of Connecticut.
Owned by Mayor Ralph S. Bauer of Lynn, Massachusetts

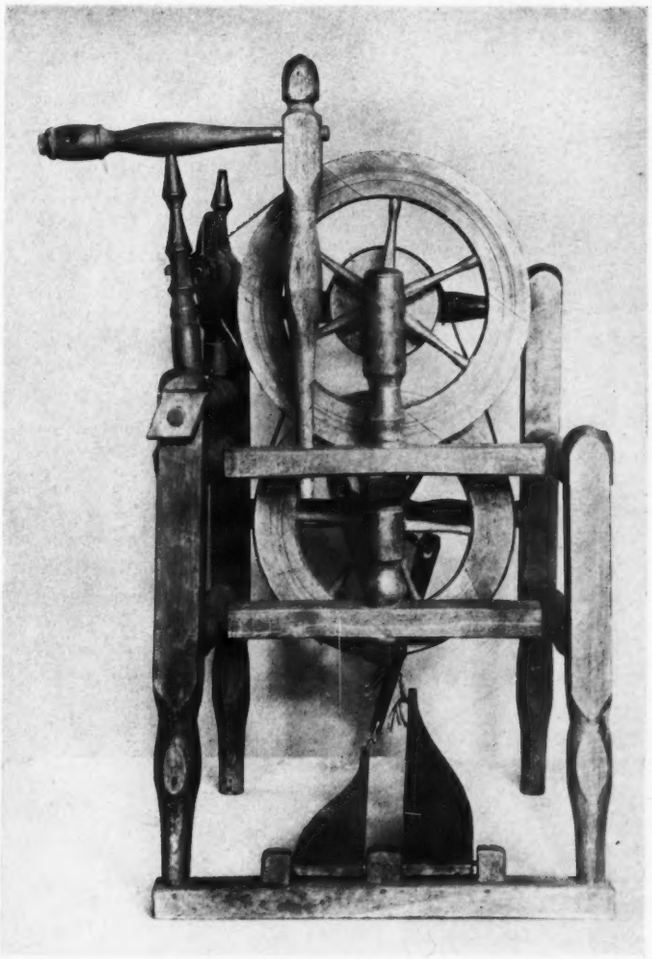


Fig. 3 — "CHAIR FRAME" SPINNING WHEEL (*c. 1750*)
A type peculiar to the American colonies.
From the John Ward House, Essex Institute, Salem, Massachusetts

of the former. The striking thing about this type of wheel is the general shape, strongly resembling that of an ordinary chair frame. It has two spoked wheels. Here, again, we find a double-treadle motion, countershaft drive, and provision for tightening the driving band.

The reason for the chair form of the two latter specimens is not clear. One may venture to suggest that, in early days, old chair frames were, at times, actually employed by the first settlers as skeletons for their wheels. Later, perhaps, the unusual shape caught the eye of a following generation, and the original chair-frame wheel was duly imitated. On the other hand, an opinion has been voiced in England to the effect that this type of wheel is really nothing more than a "sport" — which, of course, is quite possible.

Figure 5 shows a tall, triangular specimen, three turned legs supporting the wheel at the top, and a single treadle at the bottom. The flyer is located below the wheel, and may be moved up and down to obtain the necessary tension of the driving band. The spokes of the wheel are turned in orthodox fashion, and the wheel itself has a heavy rim. Its date is probably the second half of the eighteenth century. It is said to have come from a mill in Pennsylvania, where a great many other wheels were used for spinning.

A late eighteenth-century English spinning wheel of exquisite workmanship is pictured in Figure 6. It is the work of one John Planta, of Fulneck, near Leeds, England. The cabinetwork, of mahogany with inlays, is worth noting. A drawer is provided, apparently for the convenience of the spinner. Where the braces cross, at the bottom of the frame, is placed an urn-shaped knob, and the same design terminates the distaff, most carefully built up into a pear shape, which is quite unusual.

The whole affair is three feet high, the ordinary height of a table. A single treadle is used, the connecting link being unusually long. The flyer is very carefully built, and has two eyes for the guiding of the strand, instead of the usual hooks used on most flax wheels. Apparently, provision has been made to have the bobbin slide to and fro on the spindle, insuring a uniform winding of the yarn. The mechanism for this purpose — rarely found on a wheel of this period — is located on the top of the table.

Thus, in producing this wheel, the maker combined a number of interesting mechanical features with perfectly delightful workmanship. Obviously this wheel was not meant merely to spin yarn, but also to add to the beauty of the home in which it might be used.

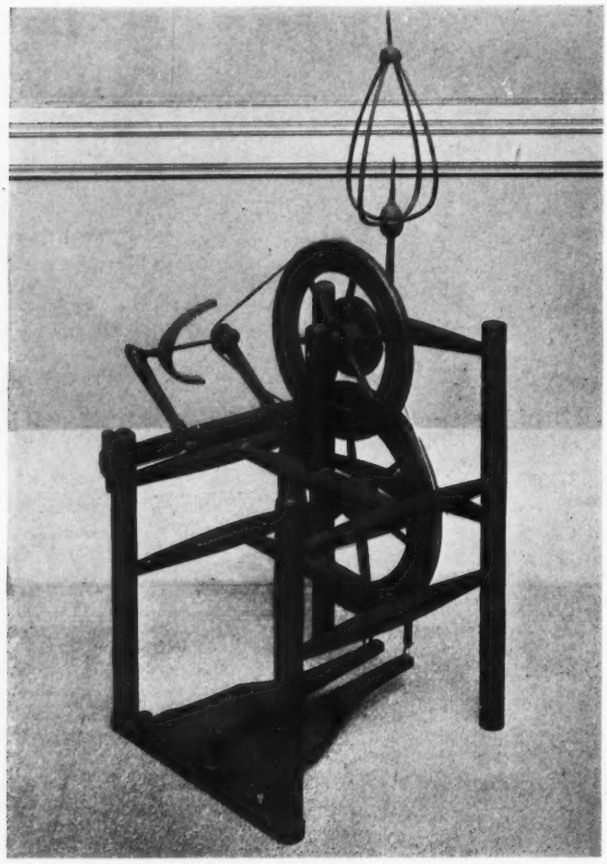


Fig. 4 — "Chair Frame" Wheel (*c. 1750*)
From the Nutting Collection, Wadsworth Atheneum

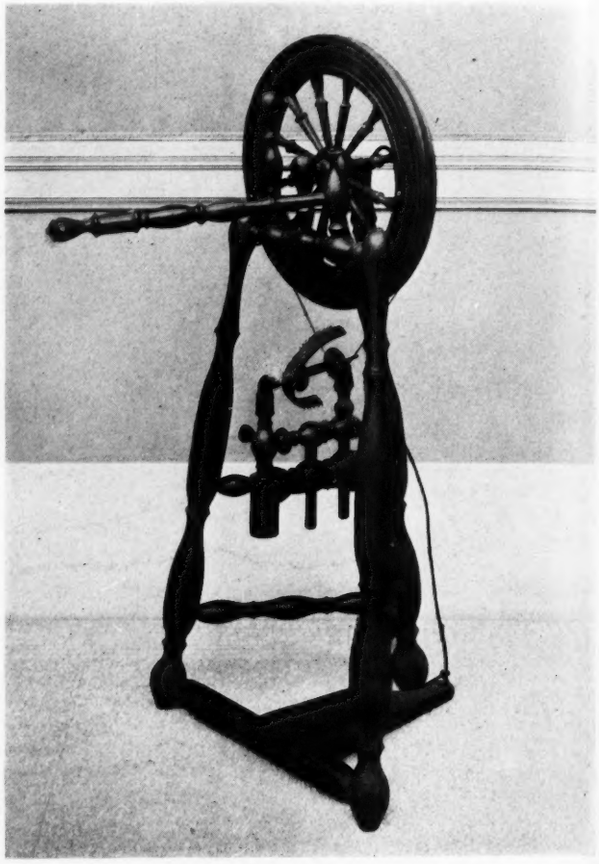


Fig. 5 — Tripod Spinning Wheel (*second half, eighteenth century*)
From the Nutting Collection, Wadsworth Atheneum

The spinning wheels thus far described belong in the same general category, characterized by the use of a flyer and a treadle motion. They were ordinarily used for the spinning of flax, from which they take their name of "flax wheels."

There is, however, another type of wheel, generally known as the "wool wheel," and to this variety a few closing remarks will be devoted. In order better to show the difference in size and construction between a flax and a wool spinning wheel, common specimens of these two types are pictured side by side in Figure 7. As its name implies, the wool wheel was used primarily for the spinning of wool. The driving wheel is considerably larger than that of a flax wheel — ordinarily about 50 inches in diameter. No treadle motion is used: the large wheel is rotated by hand, and the motion is transmitted, by a band, to a small countershaft at the opposite end of the machine, and thence to the spindle proper. The relative sizes of the wheel and pulley are so arranged that a high spindle speed is readily obtained.

Fig. 6 — English Spinning Wheel (*late eighteenth century*)
Of mahogany, banded with satinwood. Signed *Made by John Planta at Fulneck, near Leeds.*
From the Victoria and Albert Museum, London

The construction of the wool spindle is entirely different from that of the spindle of a flax wheel. It is a small, metallic shaft without any flyer whatever. Its rotation is made either to twist the yarn or to wind it, depending on the position, with respect to the spindle, in which the strand of wool is held by one hand of the spinner, while the other hand rotates the driving wheel — either forward for twisting, or backward for winding.

From the above description it will be clear that, while, in the flax wheel, twisting and winding are going on simultaneously — thanks to the flyer — in the wool wheel they are

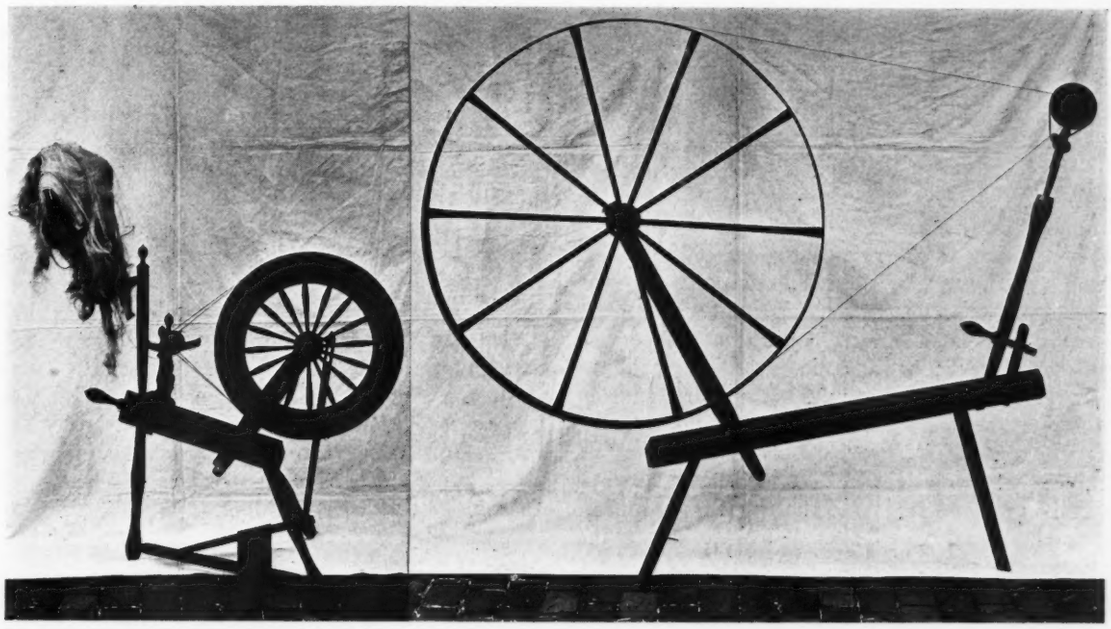


Fig. 7 — FLAX AND WOOL WHEELS (*eighteenth century*)
Common examples showing the relative sizes of the two types and the special construction of each.
From the Essex Institute

carried out consecutively by means of a plain spindle. In other words, on the flax wheel the spinning process is carried out continuously, while on the wool wheel it is intermittent. This is the fundamental difference between the two types, which accounts for their difference in appearance and construction.

Historically, the wool wheel probably came into existence first, being directly related in principle to the oldest method of spinning known to humanity — the spindle and distaff, employed by the ancient Greeks, and still in use, today, by the natives of some of the less civilized countries of the world.

The development of both types of wheel was parallel, but fewer unusual examples of the wool wheel are found than of the flax wheel. However, one exceptional wheel,

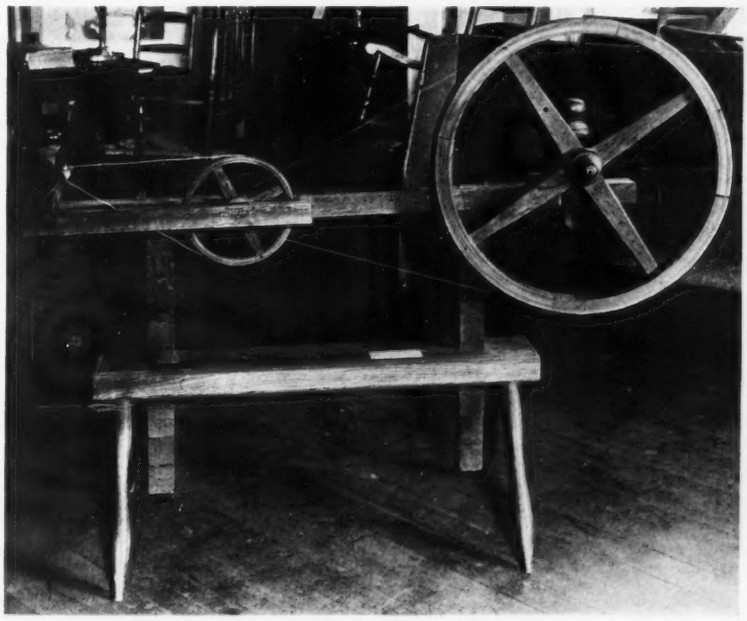


Fig. 8 — UNUSUAL WOOL WHEEL (*c. 1800*)
Made by Thomas Howland. Adjustable to varying heights.
From the Old Dartmouth Historical Society, New Bedford, Massachusetts

dating about 1800, is depicted in Figure 8. It is small, made of oak, simple in design, but of good workmanship, and is accredited to a Thomas Howland. Its use for the spinning of wool is indicated by the spindle construction and the hand drive. The more common form of wool wheel, with its large driving wheel several feet in diameter, has been described above. It is usually both bulky and cumbersome. Perhaps it was the intention of Thomas Howland to design and build a wheel of more comfortable dimensions, although, by reducing the size of the wheels, he lost something of spindle speed. In this apparatus the beam supporting the wheels may be raised or lowered, and fastened in any desired position, doubtless to enable the spinner to adjust it at the most convenient height.

German Glass Decorated in Profile

By Alice Van Leer Carrick

WITHIN the last few months a most interesting collection of German glass, gathered together by Jacques Mühsam of Berlin, who devoted more than thirty years to its assembling, has been divided between two of the great American museums — the Metropolitan and the Chicago Art Institute. This little article is in no way intended to point out the general qualities of so magnificent a collection. Only to the profile glasses in the collection would I direct attention.*

Rare these must be, very rare indeed. Desmond Coke, in his book *The Art of Silhouette*, mentions only the fact that "Tumblers were made with Nelson or Wellington imbedded, a silver silhouette, inside the thick white glass." True, this may be because, as he insists a little further on, such specimens are not strictly within his scope. Mrs. Nevill Jackson, although she lists Mildner among eighteenth-century silhouettists, and devotes some interesting paragraphs not only to the explanation of the word *églomisé*, but to the process of manufacturing profiled drinking glasses, illustrates none of them. Nor do I find any allusion to this minor art of portraiture in two German volumes on my shelves.

All this, of course, is from the silhouette collector's point of view; but then, neither Edward Dillon (*Glass*) nor Edward Buckley (*European Glass*) cites this type. Profile glasses must, therefore, be rarities from both points of view. There are, to my knowledge, no examples of them in any of the great private collections in America. They may, of course, exist abroad, but I have never been so fortunate as to see them.

Greater leisure permitted me to examine the Chicago Art Institute collection with more thoroughness than I was able to devote to the profile glasses in the Metropolitan Museum. However, with the exception of the colored profile in New York, the Metropolitan's examples are really variants of the ones in Chicago. Three are tumblers; four are goblets with covers. The earliest of the tumblers (it bears the *silhouette colorée*, a beautifully painted half-length portrait of a gentleman garbed in the sumptuous costume of the late eighteenth century: ruffles, colored waistcoat, and high military collar, all the details of that ornate and powdered time) is the work of Johann Mildner of Gutenbrunn in Austria.* The tumbler is signed and dated *1792*, and is one of six Mildner pieces in the Metropolitan (*Fig. 1*).†

The two other tumblers are the work of one Mohn (both are signed *S. Mohn*, one, *1809*, the other, *1814*), and are, therefore, some years later than the Mildner piece.‡

* Five of these are here illustrated.

* Glass portraits seem to have been extremely popular in Germany during the first half of the nineteenth century. The above-mentioned silverlike profiles imbedded in glass were made in France, Germany, and England. In the last named country they are associated with the name of Apsley Pellat, who has been incorrectly credited with their invention. Engraved profiles, both on goblets and vases, and on independently mounted glass medallions, were likewise popular. Mildner's painted profiles were, and still are, justly famous. See, on this point, Pazaurek, *Gläser der Empire und Biedermeierzeit*, Leipzig, 1923. — *The Editor.*

† Apparently a portrait of J. v. Fürnberg. See Pazaurek, *op. cit.*, pp. 324 and 331. — *Ed.*

‡ Samuel Mohn (*1762–1815*), born in Niederclobicau, not far from Leipzig, began his career as a painter on porcelain, but later developed as a decorator of glassware. He executed silhouettes, colored profiles, and extensive landscape and architectural subjects on tumblers and other glass vessels. His son, Gottlob Samuel, closely followed in his father's footsteps. — *Ed.*

Fig. 1 (*above*) — Tumbler with Colored Profile Portrait (*1792*)
Painted by Johann Mildner of Gutenbrunn in Austria.
From the Metropolitan Museum of Art, New York

Fig. 2 (*left*) — Tumbler with Silhouette Portrait (*1809*)
Signed *S. Mohn*. The workmanship is not of the highest order, though Mohn proved to be a very competent glass decorator.
From the Metropolitan Museum of Art

Fig. 3 (*right*) — Tumbler with Silhouette Portrait (*1814*)
Signed *S. Mohn*. The profile is in black enlivened with gilt against a deep yellow ground.
From the Art Institute, Chicago

Fig. 4 (left) — COVERED GOBLET, OR POKAL (*c. 1790*)
From Warmbrunn in Silesia. Unidentified portrait silhouettes on a gold ground within a richly engraved cartouche. Warmbrunn is a health and pleasure resort on the German side of the Giant Mountains, which separate Silesia from Bohemia.
From the Art Institute, Chicago

Fig. 5 (right) — COVERED GOBLET (*c. 1790*)
From Warmbrunn in Silesia. The portrait is evidently that of a member of the Prussian court. The shops of Warmbrunn carried the local glassware with cartouches ready-engraved to receive applied silhouettes, whose fabrication was a matter of but a few hours.
From the Art Institute, Chicago

The one at the Art Institute is about five inches in height, with a gilt rim underneath a band of tender green oak leaves and acorns; while the same decoration adorns the top of the deep yellow oval, outlined with a thread of black, upon which the profile is painted (*Fig. 3*). The silhouette itself is most interesting; it measures two inches, has an uncurved, rather slanting bust line with a tiny marking "jog" in the middle. The nose is aquiline, the lips are well defined, the hair brushed back — in real life powdered, no doubt, for the man wears an infinitesimal queue. As to his costume: there's a stock and a gauzy ruffle, gilt buttons — five of them — a glittering star (some decoration of eminence), an epaulet lightly sketched in gilt, while the tall collar is embroidered in oak leaves and acorns, though these, naturally, are gold where the others are green. The black of the profile is quite dull and unglazed, very unlike the shining *églomisé* heads in my collection; I should imagine the process employed was very much the same as one described in 1562 by Mathesius, who wrote: "The ready wit of man is always finding something new; some have on the white glass painted all kinds of pictures and mottoes, and burnt them in, in the annealing oven."

The heads on the covered goblets resemble far more the black and gold profiles that I own. The first, an exquisitely cut and gilded piece from Warmbrunn in Silesia, has an octagonal base and a domed foot, both very delicately cut (*Fig. 4*). There is a meticulous cut design at the bottom of the bowl, just above the base; a beaded and gilded cutting at the top; and both high-standing cover and tall knob are lavishly cut and are decorated with gold. The silhouette heads, very nearly two inches in height, are surrounded by an engraved tracery of arabesques and drooping bellflowers, and are set in ovals of gilt rimmed with black and a tiny gold-beaded inner line. There are no touches of gilt on the profiles themselves, but the man boasts a mistily painted ruffle and has his hair tied in a club; while the woman, a very mature lady, has a delightfully painted cap with lace lappets. In both, the little bust-line "jog" is more accentuated than in the enameled silhouettes. I should suppose, from the examination I was permitted, that the oval was first gilded; next, the space for the bust carefully cut out; then, a backing of black applied; lastly, another gilding added, for the reverse side of the glass is gilded and a few tiny, revealing specks of black show through.

The second goblet, also Silesian, is a trifle smaller than the first. The cover is patterned with a prettily engraved scene of forests and castles, to which are added discreet bands and beading of gilt. This time a single profile is set in wreaths and festoons of bellflowers. The silhouette's oval is rather longer than that on the first glass; a rim of black encloses it, and the bust line is scalloped with a very marked "jog." The face itself is a characteristic *hochwohl-geboren* countenance, the hair tied in a thick queue, with a bow that resembles a hovering butterfly. The only touch of ornamentation is a military order, an eight-pointed silver star emblazoned with a gold coat of arms. The last three pieces that I have described belong to the Art Institute; the other tumbler signed *Mohn* and the covered goblet from Silesia in the Metropolitan collection are so similar in technique that they do not require a separate, detailed account. All, however, are beyond praise.

But, if they are admirable behind the protecting pane of a museum vitrine, think how much more enchanting it would be to own one of these treasures; the difficulty of search would only serve to crown eventual possession.* At any rate, here is a new suggestion for all ardent collectors of profiles; another Aladdin's window, something still to desire; always an education — and the best spiritual discipline that I know!

* The search might well prove difficult. Most of the better European silhouettes of all types appear to have found their way long since into public and private collections. Examples are but rarely to be found in the shops. — *Ed.*

Early English Silver and the London Trade Guilds

By Howard Pitcher Okie

Note. — To the true student of English silver the information here offered, as well as the objects pictured, will be already familiar. The average reader, however, is probably unaware of the vicissitudes through which surviving historic pieces have passed, and of the fate which befell many of their fellow masterworks. Those who are curious to pursue the subject further will find it well to examine both the text and the bibliographical notes of W. W. Watts' *Old English Silver* (New York, 1924). This book, further, is perhaps the most fully and richly illustrated work of its kind which has thus far been published. For silver marks, however, Sir C. S. Jackson's monumental volume *English Goldsmiths and their Marks* (London, 1921) remains the standard reference work. *Old Silver and Old Sheffield Plate* (New York, 1928) by the author of this present article likewise offers much fresh information in addition to comprehensive tables of marks — English, American, and Continental. — *The Editor.*

IT is true that old English silver is scarce and very expensive. During the past two years auction prices at London have advanced one hundred percent; but it is also true that the finest surviving examples of Tudor and Stuart silver are in England, and, in so far as may be foreseen, will never leave her shores.

Owing to the "stop of the exchequer" (a moratorium of crown debts) declared by Charles II in 1672, several of the most important London banker-goldsmiths were ruined. Among these was Sir Robert Vyner, who, twelve years earlier, had made the crown regalia for Charles. In 1665 Pepys had written of Vyner: "now he lives, no man in England in greater plenty, and commands both King and Council with the credit he gives them." Sir Robert was reduced to poverty by the "stop." In 1677 the King "out of his Princely care and compassion towards his people, choosing to suffer rather in his own affairs than that his loving subjects should want relief," granted to those goldsmiths whom he had ruined in order to get money to squander on his parasites, "patent-annuities" at the rate of six percent on the capital which he owed them, for the sole benefit of their creditors — thus dooming his own creditors to beggary. Charles dared to do this within the generation that followed the death of his father, whom Cromwell had shortened by a head; and none knew better than he that the chief reason for the success of the Revolution had been the hatred which his royal parent's acts of robbery and oppression had aroused among the merchants of London. But there was no Cromwell to deal with Charles II.

Fig. 1 — Standing Salt (*Hall-marked, London 1569*)
The superior character of this piece is to be credited to the fact that its chief motives were drawn from the designs of the Nuremberg goldsmith Peter Flötner. The workmanship may, perhaps, be attributed to one of the many German craftsmen who were resident in London during the Tudor period. (See Watts' *Old English Silver*, pp. 39–40). *Height: 12 inches.*
Property of the Vintners' Company

The capital sum then due to Sir Robert Vyner was £416,724; to Sir Edward Bakwell, £295,994 — staggering amounts when one considers the purchasing value of the pound sterling in the days of the Stuarts. This instance seems hardly germane to the matter in hand; but it illustrates the shameless effrontery with which the guilds and their members were robbed. For centuries, in fact, these "livery companies," as they are still called, were "bled white" by improvident and covetous kings. Forced loans impoverished them in the reigns of Henry VII and Henry VIII. The boy king, Edward VI, in con-

fiscating their endowments in support of their charities, only followed the example of his father, who had "borrowed" twenty-three thousand pounds, "of whych som of money he commandyd to have all the money and plate that was belonging to any Hawlle or Crafte in London, to the intent that the money might be lentt wt more aise."

This inconvenient custom of forced loans was continued during the succeeding reigns "with a greediness and injustice that scarcely left those societies time to breathe." Probably no reign was more disastrous than that of Charles I, who was inexorable in his requirements. The first sum demanded by him was £200,000, and the companies were assessed to contribute this amount. They were forced to sell or pawn their plate, and partly to dismantle their halls. After the battle of Edgehill, Charles I ordered Oxford University to melt up 200,000 ounces of silver plate. It can hardly be realized how many splendid treasures, the accumulation of centuries, must have disappeared during the second quarter of the seventeenth century.

The Restoration, it was hoped, would bring about a better state of things; but Charles II proved to be no friend of the guilds. Threatened with the issue of a writ of *quo warranto*, these societies were forced to surrender their charters (later to be restored by William III). Then the Great Fire destroyed nearly all their halls, and melted much of the plate which they had concealed from their rapacious king. The Company of Goldsmiths has preserved a pathetic record of meanness and persecution upon the part of kings, but also of loyalty and generosity upon the part of its members: spoliation on one hand, restoration on the other. To meet an exaction of Charles I, in 1627, the Company was compelled to melt up "among other plate," "a great gilt bason and ewer, two cups and covers, nests of broad gilt bolles, nests of gilt pots for ale and spoons of the olde touch." Yet, instead of discouraging the generosity of members, spoliation encouraged it; for, during the twelve years that followed, more gifts of plate are recorded than during any other period. In 1635 Anthony Bradshaw presented a standing cup and cover bearing this inscription:

This I to you in Love for Love doe give
In Life, that dead, I in your Love may Live.

A cup presented in 1615 had borne this inscription:

George Smithes gon, this guifte remaynes behinde,
Noe brother to his Companye more kinde.

A "barrell can" given by another member was inscribed:

Keepe me cleane and bruise me nott
For I am Richard Croshawes pott.

But by 1667 everything had been melted.

Nevertheless, today every London guild has a wonderful store of riches: old masters, rare furniture, rich jewels, and, above all, old silver "plate." Most of these treasures were recently displayed in the Victoria and Albert Museum at London. The twelve large livery companies and the forty-seven lesser ones sent practically all their collections to the great exhibition room.

The goldsmiths showed what was perhaps the oldest known piece of hall-marked silver, a diamond-point spoon bearing the sole mark of the leopard's head, probably antedating the earliest date-letter (*1478*) by close to a century. With the spoon were shown many beautiful and interesting pieces from the reigns of Henry VII, Henry VIII, Edward VI, Mary, and Elizabeth — all bear-

Fig. 2 — THE "GIBBON" SALT (*silver-gilt, 1576*)
This salt, of architectural form, was one of the most fascinating among the exhibits of the London Trade Guilds at the South Kensington exhibition. The central member is a pentagonal block of rock-crystal hollowed to give the effect of water and enclosing a silver-gilt figure of Neptune.
Property of the Goldsmiths' Company

ing date-letters. But in artistry, none of these early examples equaled the specimens from the period of the Stuart kings.

I have chosen for illustration the great "Seymour" gilt and crystal salt cellar (*Fig. 3*). Compare it with the description of Samuel Pepys, written on the 27th of April, 1665. "Visited the Mayor, Mr. Timbrell, our anchor-smith, who showed us the present they had for the Queene which is a salt-cellar of silver with the walls of chrystall, with four eagles and four greyhounds standing up at the top to bear up a dish, which indeed is one of the neatest pieces of plate that ever I saw." Apparently the piece was returned to the maker, Thomas Seymour, for, some years after, "Mr. Seamore appeared and refused to hold the touche-warden for the year ensueing alledging that he was excused from the Cloathing by a receipt under the Clerk's hand in 1674 for £10 and therefore noe wayes oblidged to hold ye same." He later was summoned before the Lord Mayor, and it was "ordered by this Court that Mr. Thomas Seymour shall be excused from the personal service of Touchwarden & all other offices for the yeare ensueing, unless he please to hold the same, upon presenting this Company with a large silver gilt salt with a christall body, of considerable value according to his voluntary proposall."

Collectors should note that this priceless piece of Stuart

Fig. 3 — THE "SEYMOUR" SALT (*London, c. 1662*)
Presented to the Goldsmiths' Company, in 1693, by its maker, Thomas Seymour. The body is an octagonal column of crystal framed in silver. Perhaps the last of the great ceremonial salts. (See Watts' *Old English Silver*, p. 68). *Property of the Goldsmiths' Company*

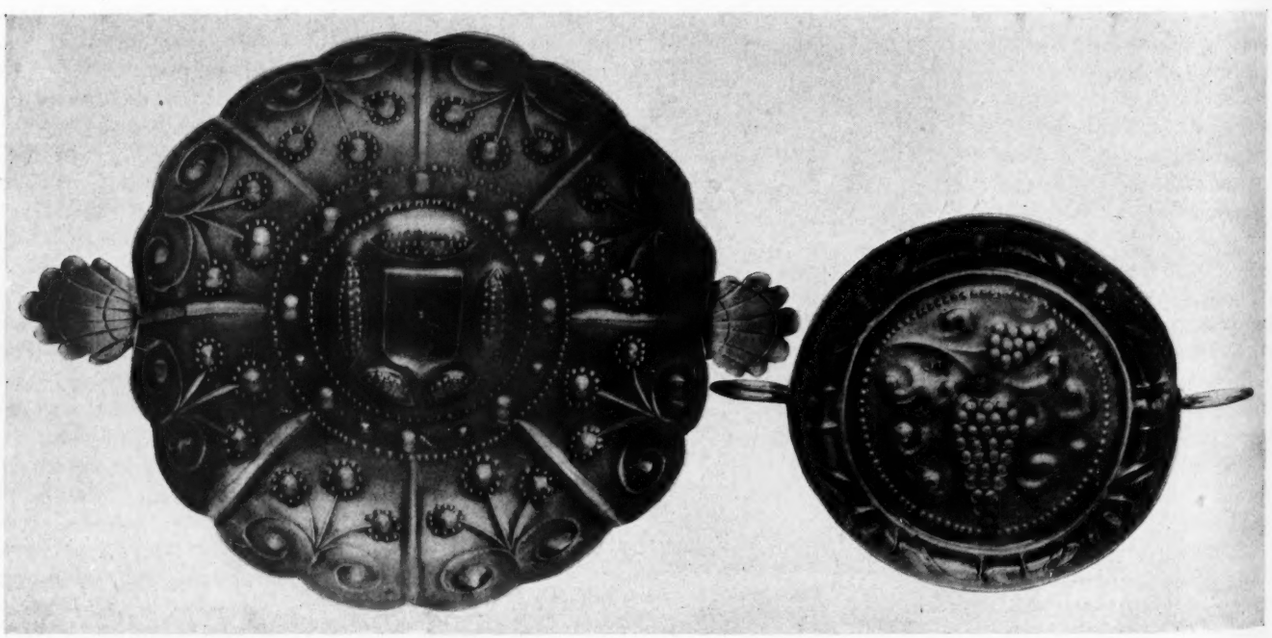


Fig. 4 — SWEETMEAT DISH (*1635*) AND WINE TASTER (*1674*)
The larger dish is for sweetmeats or berries. The wine taster is very shallow, for it was believed that such a form would free more of the "bouquet" of the wine under examination. The same idea today prompts the service of a "pony" of fine champagne cognac in an enormous wide-mouthed glass.

silver has no hall marks (royal gifts are exempt from assay); and that, in 1912, the Goldsmiths' Company purchased a piece of George II silver which bore no mark other than that of the maker, despite the fact that, some years before this, an American writer had warned them that "only an unscrupulous dealer" would attempt to sell such a piece.

The Seymour incident was repeated whenever a self-indulgent or too busy member wished to be excused from the performance of the duties of office to which he had been elected, or which fell to him in rotation. Parker's cup, given in 1657, bears the donor's arms and the inscription: *Mr. John Parker's cupp as his fine for the place of Upper Warden.*

But fines alone do not account for the wealth of silver now owned by the guilds. These bodies exercised important political functions, and controlled the bestowal of goodly gifts. The lord-mayoralty, the shrievality, the recordership, and the aldermanships are much coveted honors, and only freemen of the City of London (*i.e.*, members of one of the guilds) are eligible. Hence, gifts from the candidates to their respective guilds, where political backing is essential, are a matter of course. Each guild warden, too, upon his induction to office, makes a gift to his guild. Old paintings, tapestries, or handsome specimens of plate, are usually chosen. The Worshipful Company of Goldsmiths is always in the market, with immense cash resources, to buy any particularly fine example of Tudor, Stuart, or even later, period silver. Barring a political cataclysm such as has overtaken Russia, nothing is more certain than that the collections of the London trade guilds are permanent. That they ever will be sold, or again exposed to spoliation or confiscation, is almost unbelievable.

Fig. 5 — LARGE COVERED CUP (*London, 1682*)
Brought to the Carolinas during the proprietary period. Subsequently sold by its owners to a Southern convent, whence it was recently acquired.
From the Clearwater Collection

The enormous quantities of antique English silver brought to our own shores have included very few pieces that could compare with even the less important specimens in the Victoria and Albert Museum. There seems to be a possibility, however, that a few good examples of Stuart or Tudor silver came to our colonies during visits from their rich proprietors (*1664–1719*). The fact that Penn was a Quaker precludes the likelihood of his having brought any article of pure luxury to his new home; but farther south, where the Cavalier spirit prevailed, the chances were better.

In a Southern convent, a little while ago, I found the handsome covered Charles II cup here illustrated (*Fig. 5*). It is a remarkable specimen, measuring eleven and one-half inches across, and weighing four pounds. The Mother Superior told me that, during the Civil War, the aristocratic family in whose possession the cup had rested for a century and a half, had been compelled to part with the heirloom. The Mother Superior of that day chanced to have at hand a large amount of Confederate money, and she invested it in the silver thus forced on the market. During Sherman's raid she had holes dug in the floor of the building, and in these she buried the cup and other valuables. Later it was recovered, unharmed. No doubt brought to the Carolinas during the proprietary period, this rare piece has now been acquired by Judge Alphonso T. Clearwater, whose wish to illustrate the high culture of Colonial days has prompted him to assemble the magnificent collection of early American silver, which he has loaned to the Metropolitan Museum. He seems to be animated by the same national spirit that prompts the trade guilds of London to keep British treasures on British soil.

William Sinclair, a Pennsylvania Cabinetmaker

By Harrold E. Gillingham

IN Revolutionary days, the Continental army in the vicinity of Philadelphia secured much of its flour supply from the mills along the banks of the Wissahickon Creek, in the Whitemarsh Valley — about three miles above Chestnut Hill, in Montgomery County, Pennsylvania. Because of the proximity of these mills, the straggling settlement along the road to Bethlehem was called Flourtown; although some styled it Flowertown, either a misspelling, or in tribute to the abundant floral beauties of the peaceful valley.

It was in this community that the early nineteenth-century cabinetmaker William Sinclair, maker of the desk here illustrated, maintained his workshop. Of Sinclair's birth, career, and death, very little is known. He was probably too young to have served in the Continental army; but we find a man of his name who was patriotic enough to join the United States forces in the second war with England, that of 1812. He was listed as a member of Captain James W. Sproat's Company, of the 2d Brigade, Germantown Blues, Militia of the State of Pennsylvania. Again, we find that Catharine Sinclair, widow of William Sinclair, was granted a pension.*

Upon the cessation of hostilities, William probably removed his business to the centre of population; for the Philadelphia directories from 1819 to 1837 list the successive addresses of a cabinetmaker of this name. As these addresses are, for the most part, in the northern section of the city, near the beginning of the old Germantown Road, we may assume that they record the stages of Sinclair's migration down the Bethlehem highway from Flourtown. We discover

* See *Pennsylvania Archives*, Sixth Series, Vol. VIII, pp. 51, 795; Vol. IX, p. 393.

Fig. 1 — Mahogany Desk (*1803*)
Made by William Sinclair of Flowertown, Pennsylvania. The upper bookcase, of unknown source, was not originally associated with Sinclair's handiwork.
From the author's collection

Fig. 2 — CABINET OF THE SINCLAIR DESK

the cabinetmaker, first, at Hinckel's Court, which originally located not far from Fifth and Race streets, has disappeared since the building of the Philadelphia-Camden bridge; then at 9 Rachel Street, in the vicinity of Second and Brown streets; and, last, in Paschall's Alley, which was at Fourth and Green streets. Of children, or even of a will in Sinclair's name, no record has been found.

That William Sinclair was a neat and careful workman is evidenced by this graceful piece of furniture, the inlaying of which is uniformly delicate and well placed. The cross banding of the large drawers, the panels, and the ovals is outlined with a white wood, probably holly; the wavy-grained mahogany veneer of the front is accurately matched; all keyhole escutcheons are of ivory.

Fig. 3 — THE SINCLAIR LABEL

The old oval drawer brasses, with bails fastened to the outer sides of the post-pins, are quite in the proper form for this period. On the plate is embossed the American eagle grasping in his talons a laurel branch and three arrows, while, in the field above, occurs the motto *E PLURIBUS UNUM*. Thirteen stars follow the outline of the oval.

When opened, the desk reveals a centre compartment lined with plate-glass mirrors and floored with the finest of marquetry — a centre starlike pattern of shaded wood with seven different edgings, on a field of green hare wood edged with three delicately inlaid circles, outside of which curly maple panels extend to the bottoms of the mirrors. In all, this elaborate piece of inlay comprises eleven sections, of different woods.

On each side of the centre compartment are four drawers and four pigeonholes, separated one from another by secret panels, which can be opened only from the back of one of the pigeonholes. The drawer frames are of thin mahogany, veneered on the front with satinwood and ebony. Each drawer is equipped with two delicately turned ivory knobs. The columns and arches of the pigeonholes are outlined in black. On the bottom of one of the drawers appears the simple label here reproduced (*Fig. 3*). Its only ornament is a typographical sunburst surrounding the name, WILLIAM SINCLAIR, *Cabinet Maker*, FLOWERTOWN. 1803.

This authenticated desk was discovered, in 1906, in the dark basement of a popular Philadelphia auction house, where it was hastily examined by my wife, who left a bid for the sale, which was to take place that day. Twenty-four hours later she found that the piece had become her property for a very reasonable sum. The bookcase top does not belong to the Sinclair desk, but was found in a Boston dealer's shop several years later, and bought for utility purposes. It seems, however, to fit its place nicely and to harmonize well with Sinclair's cabinetwork.

Fig. 1 — The Usher Hatchment (*1726*)
Probably a decorative feature at the funeral of Lieutenant Governor John Usher.
From the Rhode Island Historical Society

Fig. 2 — The So-called "Coddington Arms"
An unidentified hatchment formerly in the Mayor's office in the Newport City Hall. During the recent fire it disappeared.

Colonial Hatchments

By Howard M. Chapin, *Librarian, Rhode Island Historical Society*

THE simple democratic ideals attributed to our Colonial forebears have been so often stressed in the patriotic spread-eagle verbiage of the nineteenth century, that we are apt to forget, or at least to overlook, the aristocratic tendencies of these selfsame ancestors. The idea emphasized in Gray's famous line, "The boast of heraldry, the pomp of pow'r," had its attractions for the Americans of the seventeenth century, even as it does for the Americans of today. Brought up in the environment of Stuart England, with no conception of that unattainable (and, indeed, perhaps undesirable) social equality, which the hypocrisy of our present phase of civilization seeks to glorify, our early settlers not only recognized but emphasized the inequalities inherent in the political, religious, and social life of humankind.

In the meetinghouse, persons were seated according to their social prestige. The committee which arranged this seating had a delicate and difficult task on its hands; yet the honor (and power) of serving on this committee was much sought. The titles of *Esquire*, of *Gentleman*, of *Mr.*, and of *Goodman* were not used indiscriminately as they are today, but with careful regard to the social position of the person addressed, and with complete disregard of the heartaches engendered in folk relegated to a class lower than that in which they sought to be numbered. Even the names in college lists were arranged according to the rules of precedence.

The pretty custom of heraldic display in connection with funerals and periods of mourning was considered a natural and proper social custom, brought over as a heritage from the Mother Country. As wealth increased, and interest in religion correspondingly waned, the Colonists sought more and more to imitate the formal customs of the homeland; and coats of arms, as indices of social station, appear on seals and on gravestones, as well as in paintings for mural decoration and in hatchments.

A hatchment is a coat of arms painted against a background of black, upon a lozenge-shaped panel, or a square panel standing on one corner. It is a heraldic symbol of mourning, and was placed on the outside, usually at the front entrance, of the house which had formerly been the dwelling of the deceased.

The precise extent to which hatchments were used in Colonial New England is not known; but occasional references to them appear in old records. Their employment was probably so much a matter of course as seldom to constitute an item of news. Hence, as might be expected, mention of them rarely finds its way into public records, diaries, or letters. The same rule applies to obsolete social customs in general, and makes the study of them among the most elusive of historical problems.

One of the earliest references to the use of the hatchment in New England appears in the Gore Roll,* an illustrated list of coats of arms which was maintained by an early Boston heraldic artist named Gore. Evidently this roll was either a working memorandum of orders received or an

* The Gore Roll is not extant, but Child's copy of it is owned by the New England Historic Genealogical Society of Boston. Our references are to Bowditch's copy of Child's copy, not to Whitmore's transcript of Child's copy, which transcript was printed in the *Heraldic Journal*.

office record of work done. The eighth coat which it records is entered under the name of "Madame Anna Leveritt, widow of John Leveritt, Esq.," Governor of the Colony of Massachusetts. The arms are those of Leverett impaling Sedgewick, with a skull or death's-head for a crest. This lugubrious emblem suggests that the painting was intended as a hatchment, or funeral piece. Governor Leverett's wife was Sarah, not Anna, Sedgewick; but the feminine given names in this roll are not always reliable. The position of this particular item in the list suggests that it was painted between 1702 and 1707. Since the Widow Leverett died, November 2, 1704, we are safe in assuming that her hatchment was prepared at that time.

Fig. 3 — THE LORD HATCHMENT
From the Connecticut Historical Society, Hartford

The Gore Roll, although it contains one hundred coats of arms, shows only one other with a death's-head crest. This specimen was made, in 1715, for Elizabeth (Leverett) Cook, sister of Governor Leverett, and wife of Elisha Cook. She died, July 21, 1715. The arms are Cook impaling Leverett. Judge Samuel Sewall, who attended Elizabeth's funeral, recorded that an *escutcheon* was displayed.

It is rather curious and interesting that both of these hatchments were made for members of the Leverett family. It seems very probable, however, that many of the other Gore coats were made to serve a similar funerary purpose, since their dates frequently correspond with those of the demise of armigerous personages.

Another interesting item which throws light on the long-forgotten social customs of Colonial New England is the bill of James Turner of Marblehead, engraver, dated September 2, 1752, wherein, under date of May 14, 1752, the executors of the late Mr. William Lynde are charged for "8 escutcheons for the Funeral of the Dec'd at 8 s ap^{e}," and, under date of June 9, "To adding a Crescent for Difference to each of the escutcheons at 2 s ap^{e}."

William Lynde, younger son of the first Honorable Benjamin Lynde, was a Salem merchant, who died, May 10, 1752. Apparently these eight escutcheons, or coats of arms, were borne in his funeral procession, perhaps on the coffin or on the hearse. It seems probable, however, that these devices were engraved on metal, rather than painted; for Turner was an engraver by trade, and is known to have engraved music and heraldic bookplates.

Sewall, who had a penchant for funerals, made many interesting comments in his diary and letters. It was customary in his day to give gloves to the bearers, and sometimes scarfs and rings were added to the donations. He records that, at the funeral of Captain Hamilton, in 1687, the pulpit was covered with a "black cloath upon which Scutcheons"; and that, at the funeral of Colonel Samuel Shrimpton, ten years later, the horses were in mourning with "Scutcheons on their sides and Death's heads on their foreheads."* There were "Scutcheons on the Pall" at the funeral of Dean Winthrop in 1704, and "Scutcheons on the coffin" of Madam Richards (née Anna Winthrop) later in the same year. In 1725, at the funeral of Mrs. Katherine Winthrop, relict of the Honorable Waitstill Winthrop, "the escutcheons on the hearse bore the arms of Winthrop and Brattle, The Lion Sable." Sewall mentions the use of escutcheons at ten other funerals,† but does not specify the manner of their display.

The Usher hatchment, which is now in the museum of the Rhode Island Historical Society, was probably used in connection with the obsequies of Lieutenant Governor John Usher of New Hampshire, who died at Medford, September 5, 1726 (*Fig. 1*). His eldest son, the Reverend John Usher, was, at this time, rector of St. Michael's Church, Bristol, Rhode Island, and this hatchment was handed down in the Rhode Island branch of the family. The Usher hatchment is painted on wood. On its back appears a nineteenth-century manuscript note, which reads: "Coat of Arms by Hezekiah Usher who died in Boston, 1676, Aged —. His son John, Gov. of N. H. Ob. at Medford 1726." This note probably means that the arms were

* Alice Morse Earle transfers Sewall's comment from the account of this funeral to that of the funeral of Lady Andros.

† Fitz-John Winthrop, 1707, John Foster, 1710, Abigail Foster, 1710, John Pole, 1711, John Walley, 1711, Elizabeth Hutchinson, 1712, Elizabeth Stoddard, 1713, Madam Cook, 1715, Captain Belcher, 1717, and Rebecca Dudley, 1722. Four of these funerals (the Fosters, Cook, and Belcher) correspond with the entries in the Gore Roll.

borne, not painted, by Hezekiah Usher, and that the hatchment itself was used in 1726 upon the death of Lieutenant Governor John Usher of New Hampshire.

Another similar Usher hatchment was found in the garret of the Usher homestead at Bristol, and placed in St. Michael's Church a few years ago. Copinger tells us that "the proper time for keeping up a hatchment is a twelvemonth after death, when, if permissible, it may be removed to the church."* Thus it will be seen that it was quite appropriate, though deferred by over a century, to place the Usher hatchment in the church. This hatchment is painted on two pieces of wood, and is surrounded by a gilt frame.

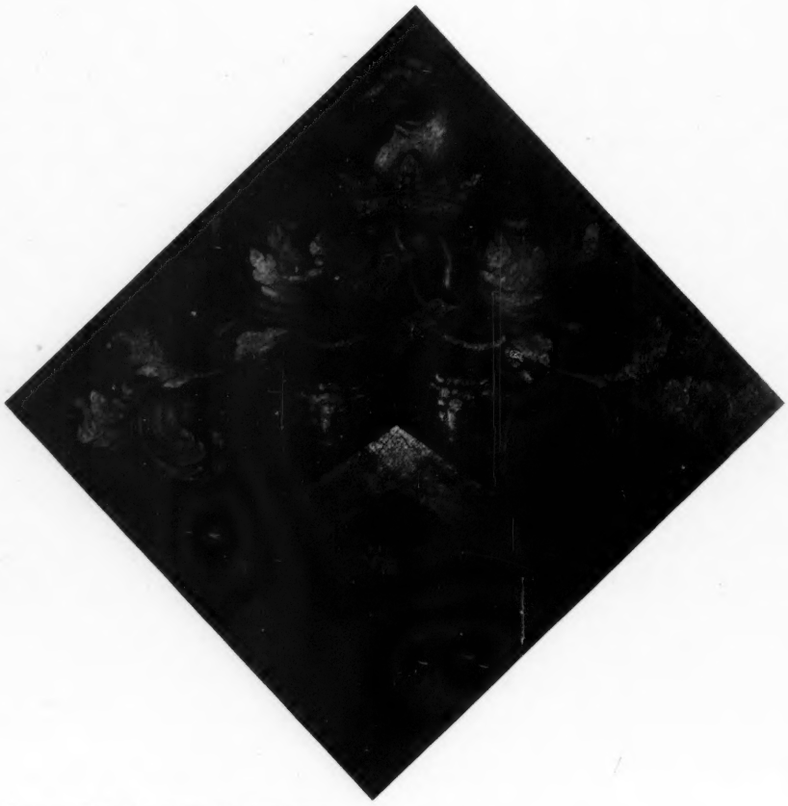


Fig. 4 — The Buckley Hatchment
From the New England Historic Genealogical Society, Boston

Both of these Usher hatchments doubtless date from as early as the time of the Reverend John Usher, Senior (*1695–1775*); Doctor Harold Bowditch of Brookline, Massachusetts, the leading authority on heraldry in America, considers it very probable that the example in the Rhode Island Historical Society's museum was painted as early as 1726. The Reverend John Usher had strong aristocratic sympathies,† and this point of view would explain his use of the hatchment at the time of his father's death, or his family's use of it at his death. Many hatchments are still to be found scattered about New England in private hands and in local museums.

Another interesting hatchment is that which formerly hung in the office of the Mayor of Newport, Rhode Island. It was erroneously called the "Coddington coat of arms," because it was once owned by Miss Betsey Coddington of Newport (*Fig. 2*). It was the hatchment for a man who had been married at least twice, as the arms of two wives are shown on the "femme's" side of the shield. The arms as colored cannot be identified; but, with some allowance for discrepancies, might seem to be intended for Bateman impaling Short and Topcliff. On the other hand, the arms representing the husband strongly resemble those used by John Saffin of Boston and Narragansett, who died, in 1710, after three ventures in matrimony. It is possible that this hatchment was used at the time of Saffin's death, the two impaled arms being those of two armigerous helpmeets, although they cannot be so identified. Again, this hatchment may not be an American specimen at all, but merely an English work with no further Colonial associations than the fact of its transportation to this country by a descendant of the family for which it was prepared.

A mourning flag which is mentioned in the *Heraldic Journal** as bearing the arms of Hicks impaling some unidentified coat is said by Mr. Whitmore to have belonged to Mary Hicks, the wife of Benjamin Browne of Salem. This flag was handed down in the family of a niece, Mary Browne Lynde, who, by the way, was the mother of the William Lynde whose funeral escutcheons have already been mentioned. It is apparently what is known to heraldry as a *banner*, or, more properly, a *banner roll*. According to old English custom, such flags were carried in funeral processions. The one noted was probably used at the funeral of Mary Hicks Browne, who died, December 26, 1703. It may have been one of a series of banners, or small square flags, commemorating the various marriages of the lady's parental line.

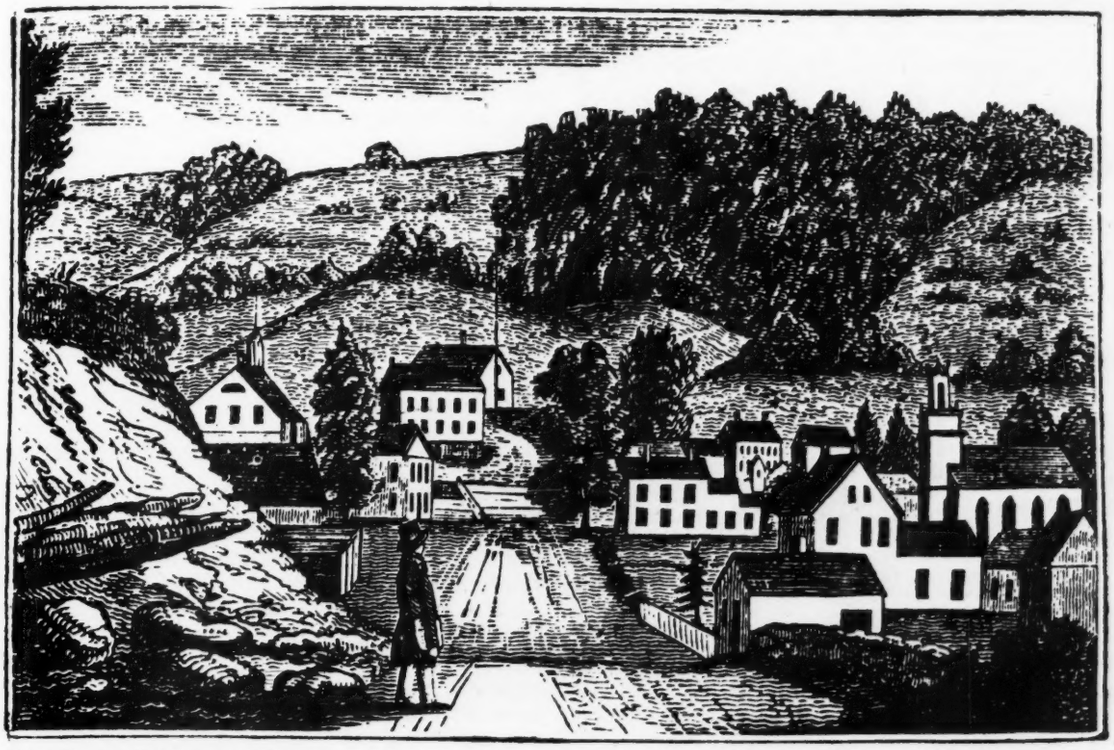
John Dunton, whose slanderous characterization of seventeenth-century Bostonians is witty, however, slightly overdrawn, observes that Mrs.† Hicks came hither from England "with the valuable venture of her own fair person, which went off at an extraordinary rate, she marrying a merchant of Salem worth thirty thousands." He politely adds that "she was truly vertuous and a perfect beauty."

*This retention of hatchments in the household may be the origin of the not uncommon rural New England custom of preserving coffin plates as wall decorations in the dimness of the family parlor. — *Ed.*

† W. H. Munro, *History of Bristol*, p. 182.

* Vol. I, p. 88, and Vol. IV, p. 44.

† Mrs. was then used also as the title of an unmarried woman.



WEST VIEW OF HITCHCOCKSVILLE, NOW RIVERTON, CONNECTICUT, HOME OF THE HITCHCOCK CHAIR FACTORIES
Enlarged from an engraving by John Warner Barber in his *Connecticut Historical Collections*, published in New Haven, 1837, by Durrie and Peck and John Warner Barber. The Hitchcock factory appears at the extreme left.
From a volume owned by Joseph Brinton of Bedford, New York

The Elimination of Hotchkiss

A Study in Negative Evidence

By ESTHER STEVENS FRASER

I AM herewith recording a recently completed minor expedition in the field of research. Several years ago, after publishing an article of mine in which Hitchcock chairs were mentioned, ANTIQUES received a letter from a correspondent in Danbury, Connecticut, asking why the magazine had never published anything about Hotchkiss chairs.

Here is part of that letter:

After reading many articles on the Hitchcock chair and wondering why I never hear or see any mention of a Hotchkiss chair, I am tempted to send a photograph of a chair in my possession which is similar to those described in ANTIQUES.

Twelve years ago, when this chair was purchased in Litchfield, Connecticut, it was called a Hotchkiss chair, made in Hotchkissville, Connecticut. It was explained to me that a man by the name of Hitchcock began the manufacture of chairs which were an imitation of the Hotchkiss and that, therefore, he was obliged to put his name somewhere upon his chairs.

I was also told that the said Hitchcock tried to have the village in which he lived called Hitchcockville after himself as the village of Hotchkissville was named for the earlier manufacturer, but that he eventually failed to accomplish his purpose.

This may all be a myth. I have no way of finding out. I give it for what it is worth.

I would appreciate it if someone would kindly tell me if there is such a thing as a Hotchkiss chair.

After reading this communication, I naturally began to wonder whether or not there had been some forgotten chairmaker by the name of Hotchkiss who made a finer and better type of painted chair than anything achieved by our well-known friend Lambert Hitchcock. My uncertainty was intensified by the fact that the town of Hotchkissville still exists in Connecticut, not far from Danbury, the home of the writer of the letter.

Unfortunately, since the dealer who was quoted as the source of the Hotchkiss legend is no longer living, I was unable to secure substantiating evidence from him. I was dependent upon my own resources to ascertain whether or not anyone by the name of Hotchkiss had been engaged in the making of chairs at Hotchkissville before 1826, the year in which Lambert Hitchcock set up his establishment in the town now known as Riverton, situated about twenty-five miles north of its reputed industrial rival.

Last summer I had the good fortune to drive through an interesting portion of old Connecticut, among towns remote from motor roads and interstate rail lines, and now fallen into decline because of inadequate transportation facilities. Yet, in these places, I was amazed to find many of the early nineteenth-century industries still being carried on. Clocks, though not with wooden works, are even now made in Terryville and Forestville; chair shops are still transforming the plentiful raw materials from nearby wooded hillsides into piazza rockers and kitchen Windsors. At one point I passed a truck laden with rows of these unfinished chairs, which were being peddled from door to door, much as Eli Terry clocks were sold a century ago. A bugle call, sounded at stated intervals by the truck driver, announced that functionary

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to thrifty farmwives. Here, indeed, was a survival of the trade cries (such as were employed in old Philadelphia and London), which I did not dream still existed in New England.

Not far from the town of Litchfield, I passed a small road-sign pointing *To Hotchkissville*. The temptation to explore, and perhaps to settle the mystery of Hotchkiss chairs impelled me to turn down this little-traveled way. I found Hotchkissville a town of scattered houses trailing along the banks of a winding, shallow stream — the same amazingly small but turbulent river that has run so many clock factories, chair shops, and other woodenware establishments since early in the nineteenth century. Where the river branched at an angle from the main street, stood an old mill building surmounted by a cupola, or belfry. To judge by its architectural details, this building could easily date back to the year 1800 or 1810.

Part of the establishment was in use for storage of road building materials. One whole section had collapsed, precipitating an avalanche of débris into the river. It was apparent that this had been the largest factory in the town, unless some other place had been burned without trace. Inspired by the rumor of a Hotchkiss chairmaker who gave his name to the place, I began to imagine that here might be the original building in which fine rush-seat chairs had been made.

No one was visible about the old mill building; it was just supper time, and few persons were upon the street. There was, nevertheless, a general store, from whose proprietor I made a few enquiries. Unfortunately, however, he had not lived long in the town of Hotchkissville, and could tell me but little of the local early history. But he informed me that, in the first little house across the river, dwelt a Mrs. Hotchkiss, ninety-two years of age, most of whose life had been spent in the village. Need I say that I hurried over the tiny wooden bridge, confident that I had come to the end of my unusual expedition in research?

Mrs. Hotchkiss proved to be a very keen, active little lady, who, in spite of years and infirmities, was not at all out of date. She was interested in antiques, it seemed, as one of the means of being "in step with the times." I remarked that I wanted to find out something about Hotchkiss chairs, if she could tell me.

"Not Hotchkiss chairs, you mean Hitchcock chairs," she corrected. "They were made at — "

Well, I knew that part of the story, so I sidetracked the old lady to the history of the town. How had it received its name? She told me that three Hotchkiss brothers settled the place originally and erected the local woolen mill, the building which I had previously noticed. This occurred somewhere between 1790 and 1800. For a time the woolen business had flourished and the town had steadily grown. Then the mill failure brought progress to a standstill. The factory fell into disuse. Later it housed the industry of making heads for carpet tacks. At this point, I, who am of the generation which has never used carpet tacks, uttered an exclamation of incredulity.

"Oh yes, they made heads for carpet tacks, covered them, you know. Bought the tacks ready made and covered them. Then, well, the factory was little used after that; and now, of course, it is a wreck. Only used to store stuff in. The three Hotchkiss brothers were the ones for whom the town was named. The oldest one built and lived in that old white house up on Main Street, next to the general store, somewhere about 1800. It's the house that has a *For sale* sign on it now."

Here I interrupted the narrative to ask several questions, which elicited the following:

"Oh yes, my husband was descended from the second oldest of the three brothers. We were both born in the town and have always lived here, except for a few years shortly after we were married, when my husband worked in New York. No, I don't know of any chairmaker in the town. There used to be a man who worked for the undertaker here. He made the coffins and used to do a little repair work for people hereabouts. He might have made a few chairs. But he wasn't far enough back for you. That must have been only sixty or seventy years ago, because I remem-

THERE is no single standard for judging antique furniture. A chair by Duncan Phyfe will display more refinement of detail, more classic elegance of line than will a Carver armchair with its massive posts and heavy turnings. The relative rarity of the two pieces will usually be indicated by their prices; but their relative desirability in the household is determinable by other considerations. In purchasing antiques it is well to consult someone who is as much interested in knowing your actual requirement, as in disposing of his merchandise.

Henry V. Weil

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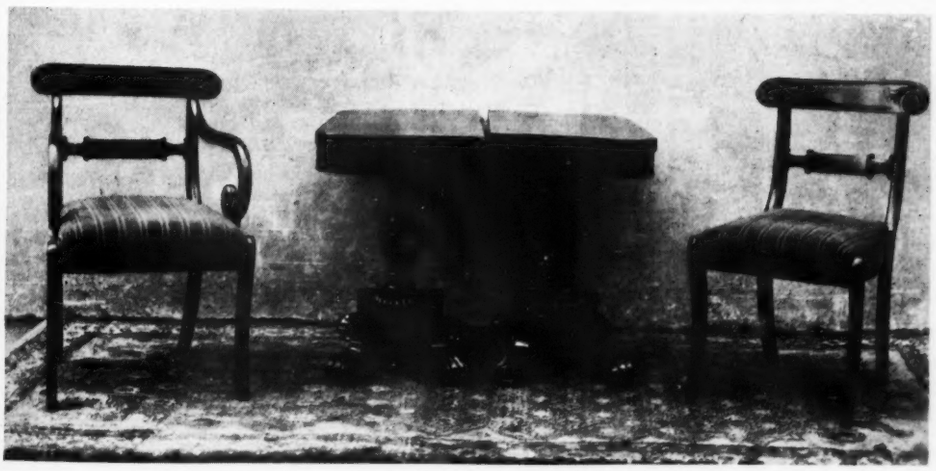

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ber him well and his name wasn't Hotchkiss. I'm sorry I can't tell you about any chairmaker. All that I know is that this town's industry was just woolens in the early days."

The story of the Hotchkiss brothers and the fabled chairmaker in the town of Hotchkissville seemed to be closed. If the reputed chairmaker of Hotchkissville ever did bring suit against Lambert Hitchcock, there would be a record of it in the law courts. There is no such record. In all probability, then, the legend of Hotchkiss the chairmaker represents one of those little poses sometimes assumed by an antique dealer to make himself appear wiser than his customers. It seems to be quite without foundation in fact.

In days when many competitive factories were turning out painted chairs, Hitchcock probably believed that the sterling worth of his own labeled product would be sufficient advertisement. Holmes and Roberts of Colebrook, and Camp of Robertsville, likewise stenciled their firm names across the backs of their furniture in exactly the same fashion as did Hitchcock. I am, therefore, inclined to draw the conclusion that these makers marked their wares as a matter of self-advertisement and not because of any lawsuit by an unknown and unlocatable chairmaker named Hotchkiss.

Note. For a discussion on Hitchcock and his work, see ANTIQUES, Vol. IV, p. 74; and for the Robertsville enterprise, Vol. VI, p. 244 and Vol. VIII, p. 147. — *Ed.*

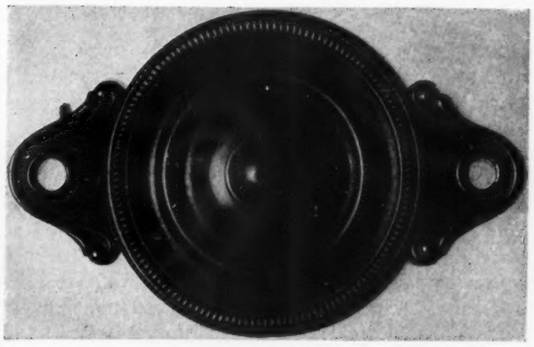
The London Letter

By GUY CADOGAN ROTHERY

CONNOISSEURS have been well-nigh surfeited with good things as "the end of the season" sales came thick one upon another. Some were important owing to the great value of the articles dispersed; others were interesting on account of their miscellaneous character. As illustrating the great variety in these sales and indicating the classes of objects which are attracting collectors at the moment, typical offerings of old pewter, silver, glass, needlework, and tapestries may be mentioned. One collection of pewter, containing 78 pieces in 36 lots, sold for £262 9s, 6., rather surprisingly low, as there were several choice pieces. For example, a Charles II cylindrical flagon, 10 inches high, with cover and spreading feet, fetched £23 2s., but a small covered tankard, of the same reign, engraved with beasts and birds, brought only 2 guineas, and a dainty porringer of like period, with scrolled handles surmounted by busts, only 3 guineas. Other fine specimens were a William III dish and cover, engraved with armorial bearings, which realized 14 guineas; a Queen Anne helmet-shaped ewer with gadrooned feet, 21 guineas; a lot comprising a Queen Anne double tazza, a pair of cupping bowls, and two porringers with flat dog's-ear handles, 9 guineas; and a pair of George I teakettles with stands, 19½ guineas. Curious, because so rare, were the pewter spoons. A set of five Commonwealth slip-top and stump-top spoons, a cone spoon, and two Queen Anne rat-tailed spoons, molded with foliage, went for 7 guineas; a pair of seventeenth-century pricket candlesticks with baluster stems on triangular bases and ball feet, for 10 guineas. Five plates, London 1693, brought 3½ guineas, and three Charles II flat dishes with reeded edges, 12 to 18 inches in diameter, 10 guineas.

* * *

Pictures sold well as a rule, though bargains were to be picked up, many fine examples of Richard Wilson, James Stark, and others going cheap. An amusing example of collector's luck was related to me by a picture dealer. At one of the recent sales he bid for a small parcel of prints and drawings, which fell to him at one guinea. The prints retailed at probably three or four times that sum, while a delightful drawing by Paul Nash in his Dymchurch period sold for ten times the amount. That picture has since returned to him twice, and is now marked at 12 guineas. A remarkable instance of increased valuation occurred at the sale of Colonel Carruther's pictures, where a view of Venice by Guardi fetched



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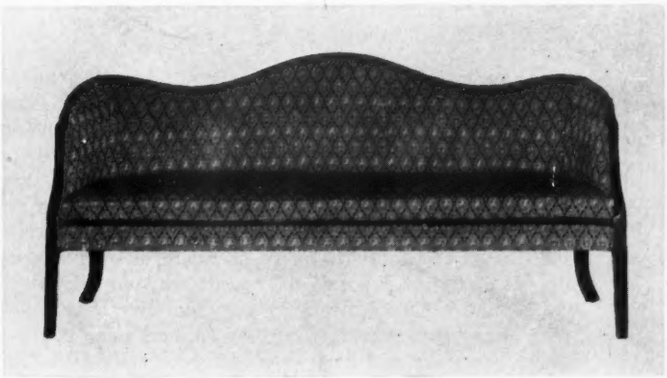

THE RARE SOFA PORTRAYED IN THIS ILLUSTRATION IS HEPPLEWHITE, AND VERY UNUSUAL. IT IS ON EXHIBITION ON THE THIRD FLOOR OF MR. PAPP'S GALLERIES AND HAS BEEN GREATLY ADMIRED BY MANY VISITORS

WHAT more can I tell you this time about Florian Papp's stock of antiques than I have already said in each month's edition of this magazine? Everyone knows now of the beauty and rarity of the things he collects, for his reputation has become world-wide. He has climbed upward and onward in his profession, only purchasing the rarest and most beautiful and rejecting that which is mediocre of the many things offered him. This means that his collection is unusual and should be visited and considered before making a final choice of the antiques one is in quest of. The season has already opened with us. Many are coming and looking, knowing that this is one of the show places of New York.

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3,100 guineas, though it was bought at the James Stuart sale in 1839 for 56 guineas.

* * *

Some mystery is attached to the bust of George Washington, attributed to Jean Antoine Houdon, which has gone from London to America. This bust had previously been in the Locker-Lampson family for at least a century. Commissioned by the State of Virginia to execute a statue of her famous son, Houdon went to America in 1785, where he took measurements and a mask of the General, receiving $4,800 plus his expenses. The task he completed in Paris, and in 1796 the marble statue was despatched to its proper destination in America. In August, 1787 a plaster bust of Washington by Houdon was exhibited in Paris. We learn that Godfrey Locker-Lampson sold his bust for £500, though it was valued by a French expert at £65,000, but we are not told whether anything like this latter sum was ever given for it.

* * *

People are rummaging in search of anything by William Blake; for the demand is insistent, and the prices at auction remarkable. At the recent sale of the Morse collection, 8 drawings sold for £574, and a painting of the *Nativity* in tempera on copper, for £1,029. The latter, with the *Devil Rebuked* (1,800 guineas), went to America.

* * *

A Congress of Heraldry and Genealogy is to be held at Barcelona, the second fortnight in November, when, I understand, there will be a special exhibition of grants of arms, family trees, shields of arms, seals, and heraldic literature, as well as badges of chivalry.

* * *

An International Maritime Exhibition is to be held at Antwerp from May to October next year. There will be valuable collections of naval and merchant service relics, including probably one of the most remarkable arrays of ship and boat models. The British Pavilion is to be extensive. Writing of ship models reminds me that a beautiful reproduction of the warship *Merhonour*, on a scale of 1 inch to 6 feet, has been presented to Eton College. The *Merhonour* was laid down in an English yard, in 1589, to embody all the lessons learned in repelling the Armada. Recently a silver Continental nef, 20 inches long, fully equipped with three masts, sails, and sailors, and weighing 120 ounces, sold for £46; a bone model of a three-masted sailing ship, 14 inches high, for £10 10s.

* * *

We have lately had several exhibitions of Eastern art — Indian, Chinese, and Japanese — which have been largely attended. Certainly Eastern antiques of all kinds are very much in favor, their popularity stimulated, perhaps, by the wonderful discoveries made by university and museum exploring parties in Near and Far Asia; perhaps, by the shipment of many Chinese art objects out of that disturbed country; or, by the dispersal of collections from Russia. Whatever the cause, there are, all over England, fine displays of Oriental porcelain, metalwork, ivory carvings, and textiles, and these find numerous appreciative buyers. In Bond Street many rare specimens are shown, and also, near Berkeley Square, a gallery has been opened for the sale of ancient and modern Eastern art. I noticed particularly an elaborate Japanese dragon vase in bronze, over 6 feet high, a Japanese pagoda lacquer shrine, inlaid swords, and exquisite carvings in ivory, and hard and soft stones.

Continental Notes

By Robert M. Vetter (*Amsterdam*)

The Pewter Exhibition at Alençon (orne)

La société historique et archéologique de l'Orne, presided over by H. Tournouer of Château de St. Hilaire, Colonard, recently acquired the ancient Hotel Libert at Alençon to utilize its

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seignorial chambers as a regional museum and place for exhibitions intended to complement the society's activities in the investigation and conservation of Normandy antiquities. Here

Fig. 1 — PEWTER PATEN (*c. 1500*)
Reverse showing medallion of the Crucifixion.
Tournouer collection

has already been held one exhibition of *point d'Alençon*, the famous lace of the district; and others are planned for furniture, brass, forged iron, and Normandy pottery.

Attracted by the never-failing spell of pewter, I paid (under truly tropical conditions) a flying visit to this ancient city, where I was cordially received by Monsieur Besnard, who is largely responsible for the organization of these little exhibitions.

I carried with me the articles on old Continental pewter which have been appearing in the pages of ANTIQUES; for I was anxious to compare notes with the local amateurs. In only one instance did I find the articles at fault: Figure 35 in Part II of *European Continental Pewter* * and all flagons with lids sunk into the enlarged lip are not Flemish but of the Bretagne. I wish herewith to correct this error.

The exhibition, besides some sporadic contributions, consists chiefly of the collections of Messieurs Authier of Argentan, Bournisien of Bellême, Dulong de Rosnay of Château de Frazé, and Doctor Feutelais of Le Mans. The latter showed a very important array of medical pewter.

For the rest, the Normandy cider flagon, in all its varieties and sizes, dominated. I could also shake hands with nearly every other French regional type, including flagons from the Channel Islands. Some German and Dutch pieces seemed to be acquisitions of recent date, whereas some English ones probably belong to the large stock of ancient Continental pewter imports.

The *clou* of the exhibition was a Lyons water container and basin, beaten from the sheet, and of unusual dimensions. The work of François Briot and his followers was not represented, and *l'orfèvrerie d'étain* generally only by *écuelles* (porringers), several of doubtful quality. It is a pity that the numerous imitations were not kept apart from the genuine pieces — an easy task if the whole had been offered for sifting to some pewter expert such as France possesses in the person of Monsieur Riff at Strasbourg. However, I made a study of these frauds, and can say that the French pewter *truqueur* favors the engraving, chasing, and repoussé of properly innocent and plain household pieces. I am well aware that this silverlike treatment of everyday pewter was sometimes applied in the old times; but most of it is of quite recent date, and, though it shows the ease and traditional ele-

* See ANTIQUES, Vol. XI, p. 197.

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gance of French workmanship, I must condemn it most emphatically.

The French pewter industry may very well be divided into two portions, one that answers to stringent guild rules and equals the best English wares as regards material and workmanship, and a provincial one employing inferior material and slovenly finish, and frequently leaving its product unmarked. These unmarked inferior pieces may be assumed to be of nineteenth-century manufacture from old molds, for the needs of peasants and conservative *petits bourgeois*.

I naturally searched for Mediæval pieces and objects of historic interest, but with small reward. What seemed to be the most interesting item was a small touch plate. As I am always anxious to bring such rare documents to public knowledge, I had it photographed (*Fig. 2*) in the hope that some reader may own a piece bearing one of the touches shown. Such a specimen would throw some light on the possible date of the small plate.

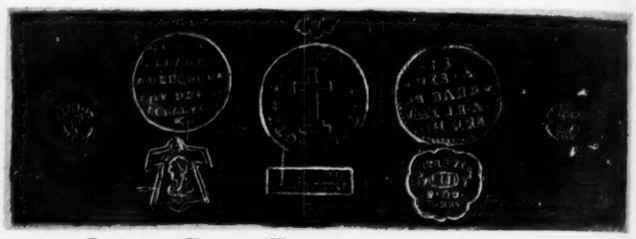

Fig. 2 — Chartres Pewter Touches

The text of these touches is, from left to right: *a, Vovelle Chartres*, probably a nineteenth-century touch; *b, Je suis Abraham Auberquerry Pot* [*ier*] *d Etain a Chartre* [*s*], the wording of this touch, *I am Abraham Auberquery pewterer at Chartres*, is certainly very unusual; *c, Hotel Dieu Chartres*, a house mark of the Chartres hospital probably used by one of the pewterers; *d, Je suis A .e Bar.. l'aine a Ch*[*a*]*r*[*tr*]*es* (*I am A de Bar.. senior at Chartres*); *e, Roullin a Chartre*[*s*]; *f, Etin Fin 17.. de Barr; g*, a repetition of *a*.

Current Books

Staffordshire Pottery Figures. By Herbert Read of the Victoria and Albert Museum. Boston and New York, Houghton Mifflin Company, 1929. xv+24 pages; 6 plates in color, 70 in black and white. Price $15.00.

An invaluable new work which, in a sequence of seventy and more colored and monochrome plates, unfolds the history of English Staffordshire pottery figures. It is the only book of our acquaintance containing more than a mention of these innumerable figures of the Victorian period, which, either as originals or in the form of reproductions, are so frequently encountered in the antique shops of America.

Accompanying his illustrations, the author gives a brief, but entirely adequate historical and critical text, which dissipates many long-held misconceptions, establishes several important facts of recent discovery, and, above all, supplies a sound critical foundation for the appraisal of Staffordshire figures in general and in particular.

Period Furnishings. An Encyclopedia of Historic Decorations and Furnishings. By C. R. Clifford. New York, Clifford and Lawton, Incorporated, 1927. Fourth Edition, revised and amended. 246 pages; copiously illustrated. Price $10.00.

It would be difficult, if not impossible, to find a more satisfactory *multum in parvo* in the field of period furnishings than this book, whose fourth edition is now before us. Chiefly pictorial though it is, its multitude of illustrations are well supported by textual notes, summaries, and chronological tables. Its period range is from the early Babylonian period to day before yesterday. This, of course, implies much compression of material; but the feat is exceptionally well accomplished. As an inexpensive, comprehensive work of ready reference, *Period Furnishings* deserves high recommendation.

Old Business Cards of Philadelphia. By Harrold E. Gillingham. Reprinted from the Pennsylvania Magazine of History and Biography, July, 1929. 26 pages; 20 illustrations. Brochure.

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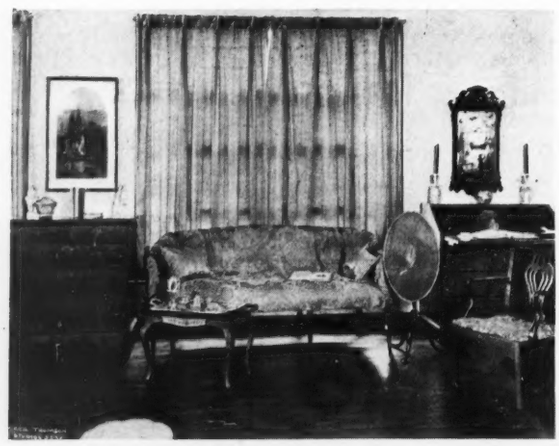

Period Furniture
Georgian Silver
Old Glass and China
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their contemporaries in Boston or New York, we should hesitate to say. Certainly, however, they were fond of handsome and well engraved business cards, of which Mr. Gillingham reproduces a considerable number, accompanying his reproductions with biographical notes, whose compilation evidently represents no little painstaking original research.

BUYING ANTIQUE AND MODERN FURNITURE IN PARIS. By Thérèse and Louise Bonney. New York, Robert M. McBride and Company, 1929. 69 pages; 6 illustrations. Price $1.00.

THIS unpretentious little volume should form a valuable means of orientation for both professional and private buyers of decorative items. Its statements concerning the antique shops are marked by due conservatism; and its warnings, both explicit and implied, are wise as well as in good taste. The experienced collector will be quite as much helped by the indications of fruitful localities as by the index of shops.

The chapter on purveyors of modern decorative accessories is likewise characterized by good sense and temperate judgement. We recommend the book, not necessarily as an encyclopedia of information, but as a handy and well arranged preliminary guide.

RECEIVED FOR REVIEW

FINE ARTS

A HISTORY OF BRITISH WATER COLOR PAINTING. By H. M. Cundall. Second edition, revised and enlarged. New York, Charles Scribner's Sons; London, B. T. Batsford, Limited, 1929. Price $9.00.

FURNITURE

AN OUTLINE OF PERIOD FURNITURE. By Katharine Morrison Kahle. New York and London, G. P. Putnam's Sons, 1929. Price $3.50.

MISCELLANEOUS

ALBERT ROSENTHAL, PAINTER, LITHOGRAPHER, ETCHER. Reprinted from *The Print Connoisseur*. Privately printed, Philadelphia, 1929.

CUSTOM HOUSE GUIDE OF FOREIGN AND DOMESTIC COMMERCE. Edited by A. G. McCourt. New York, Custom House Guide, 1928. Price $5.00.

DOMESTIC ARCHITECTURE AND OLD FURNITURE. By Murray Adams-Acton. Boston and New York, Houghton Mifflin Company; London, Geoffrey Bles, 1929. Price $15.00.

GEORGIAN ART (1760–1820). Burlington Magazine Monograph III. New York, Charles Scribner's Sons; London, B. T. Batsford, Limited, 1929. Price $10.00.

Queries and Opinions

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES *considers outside its province.*

505. M. O., *New York*, has forwarded to us for identification, the glazed chintz here pictured, which is printed in browns, blues, and greens.

We are inclined to believe that the officer mounted on the white charger

is none other than General Zachary Taylor, and that the scene depicted is the Battle of Buena Vista, which took place February 23, 1847.

Another chintz decorated with a representation of this popular hero was illustrated in ANTIQUES for September, 1925.

506. M. D. F., *New York*, enquires as to the difference in age and value between three and four mold glass. She has some pieces of the latter, bearing a small diamond design similar to the Grant pattern.

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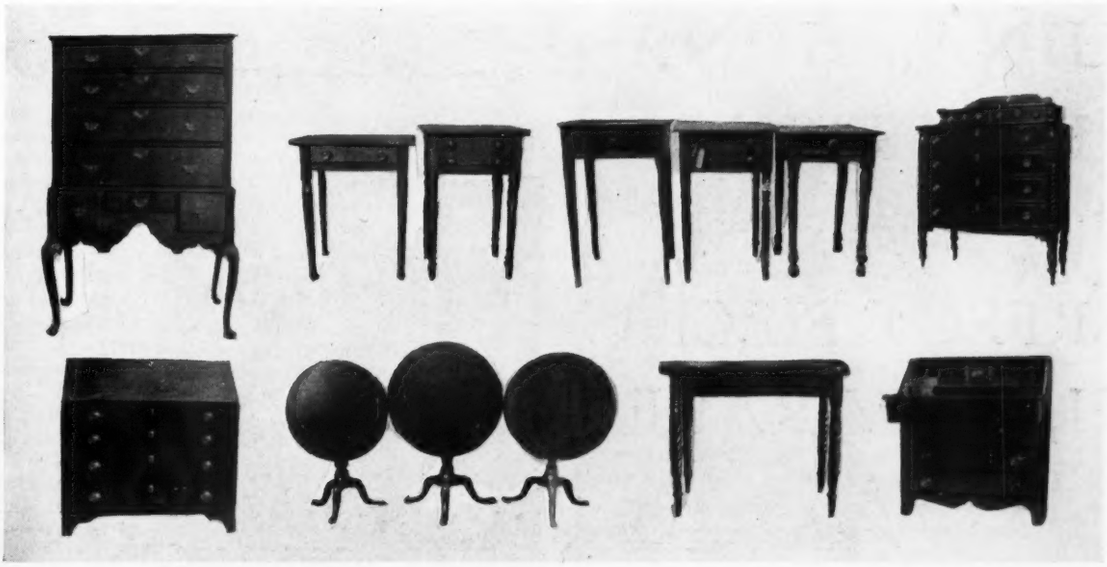

There's an old Chinese proverb to the effect that one look is better than a thousand words. That proverb applies to my shop. All my words will fail to give you an accurate idea of the extent or variety of my stock. One look will give you an excellent idea of the size of my collection — I know you'll stay to see its variety.

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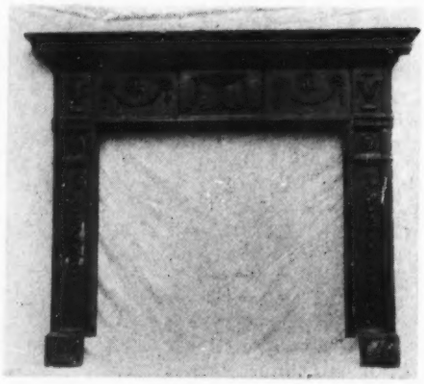

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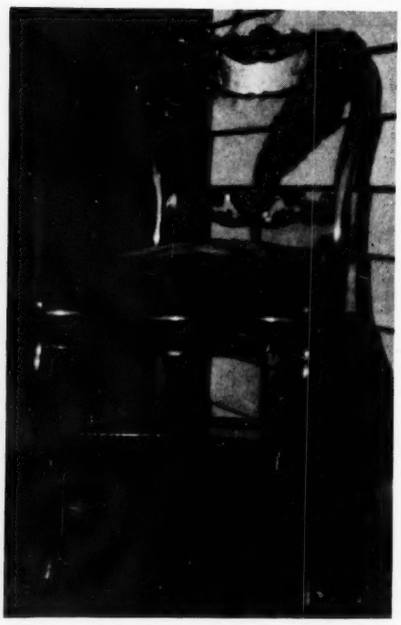
We suspect that this four-mold glass is of the late pressed type, not of the blown type. While pressed glass was often shaped in tripartite and quadripartite molds, and retains the mold marks, examples of it hold no special interest for collectors. Only the earlier glass which was *blown*, not *pressed*, into a mold is properly called three-mold. In this connection, we recommend the reading of Helen McKearin's article on three-mold glass in ANTIQUES for August, 1924. No clearer treatment of the topic has been presented.

507. A. N., *South Carolina*, asks us to identify a pair of old pistols, one a revolver of ancient type, the other a flint and steel arm. The photograph submitted is so obscure as to prevent anything but a guesswork reply. However, Charles D. Cook of Providence, upon whom we rely for much of

our firearms information, believes the revolver to be a Le Mat, 42 calibre weapon, made probably for Slidell and Beauregard of Charleston, South Carolina, on behalf of the Confederate States. If so, it should be marked on the barrel, *Col. Le Mat Paris*. Specimens are quite rare.

The flint-lock pistol probably belongs to one of the two types here illustrated from Mr. Cook's collection. These were made for the United States Government by Simeon North. Specimens marked *S. North/Berlin/Conn* are assignable to the year 1800. Those marked *S North/Midl*^{n} [Middletown]*/Conn*, if of 60 calibre, hail from 1812; if of smaller calibre, from 1816 to 1820. The older pistols are the more highly valued.

508. J. H. L., *Mississippi*, sends this photograph of a chair which she states has been in the family since 1824. She wishes some clear identification of its style.



In regard to this chair, if its history since 1824 is clear, the chances are that it was made about that time. It is a very good example of the transition from the so-called Greek type of the Duncan Phyfe period to the more romantic Louis XV revival which came in during the 1830's and 1840's. Further than that, we think that little can be said. The piece is just too late to have special collector interest or material value, though it is interesting as illustrating this transition.

509. I. B. S., *Pennsylvania*, has a timepiece whose dial bears the words *Geo. Hoff Lancaster*. As the clock books are silent on the subject of Geo. Hoff, we know not whether he was maker or purveyor of the clock in question. Can any reader assist here?

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The illustration shows the porch, over which is an inscription reading "Syr Piers Dutton knyght lorde of Dutton and my lade Dame Julian his wiffe made this hall and building in the year of our Lord God MCCCCC CLII. Who thanketh God of all." There is some wonderfully fine carved oak, including the original iron studded door, minstrel's gallery, etc. A beam carved with an account of the building of the house is carried round three sides of the great hall, which is approximately 45 feet long, 25 feet broad, and 30 feet high. The site is mentioned in Domesday book, and the hall is of exceptional interest both artistically and historically. Photographs and further details will be sent to bona fide enquirers who mention references in this country.

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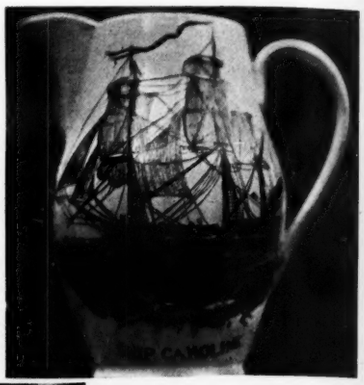
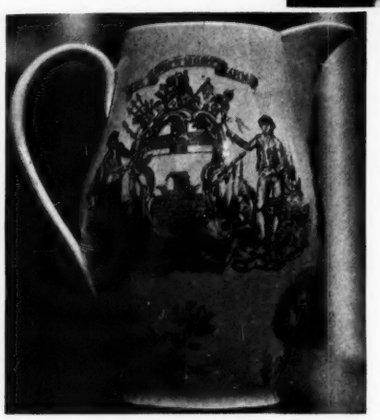
510. G.E., *Connecticut*, sends us photographs of an interesting Liverpool pitcher, bearing upon one side a picture of the *Skip Caroline*, on the other, *The Shipwright's Arms*. Beneath the snout appears the name *James Leech*.



We should be inclined to place the date of the pitcher about 1800; but concerning the ship *Caroline* and her skipper, no definite information is available.

We called upon our good friend George Francis Dow of the Society for the Preservation of New England Antiquities, but even he was unable to shed definite light upon the subject. Mr. Dow's letter follows:



I am sorry to say I cannot answer your question. Every port in the New England coast had its *Caroline* and usually many of them. The name Leech is mainly found in Manchester, Beverly, and Salem, but in the vital records of none of those towns do I find a James Leech. The *Leech* form of spelling is not as common as *Leach*. There was a Leech family in Pennsylvania but I am sorry to say I do not have access to a genealogy of this branch.

I should say that all you could do for your correspondent is to state that the pitcher is Staffordshire ware popularly known as Liverpool ware, and probably made in Liverpool about the year 1800. You, of course, appreciate that the transfer process pictures appearing on this pitcher appeared on many. In other words, the Arms decoration and picture of the ship were the same in many instances and the name of the captain and ship would be supplied upon order.

511. Who was George Vannevar, cabinetmaker? At some time in the early eighteen hundreds, he made the attractive mahogany sideboard here pictured. Discovered some years ago in an old home in Charlestown,

Massachusetts, the piece is now owned by Mrs. Mary E. Williams of Marblehead. Within the centre drawer is the penciled inscription:

George Vannevar
The Maker

The details of the acanthus carving on the legs of this sideboard bear a somewhat striking resemblance to those employed by Henry Connelly of Philadelphia. In other respects no similarity exists. The brasses, be it remarked, are new: Vannevar was evidently a first-rate cabinetmaker, and worthy of closer acquaintance. We shall be glad to learn more about him.

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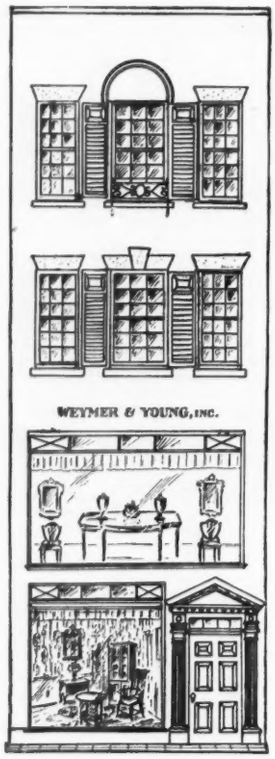

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512. The silk needlework picture based on some contemporary engraving seems to have been a phenomenon of the closing years of the eighteenth century and the beginning years of the nineteenth. When Berlin wool patterns came into vogue, with their alluring opportunities for achieving large pictorial effects, the more modest designs in silk lost their appeal. A good many of these old silk pictures appear to have been the work of young damsels immured in boarding schools. The one here reproduced, however, is said to be the achievement of a professional needlewoman, a Miss Jewett of Hexham, Northumberland County, England. The story goes that this Englishwoman, who made her living as a quilter, wrought this embroidery as a self-portrait, well over a century ago. The face, as not infrequently occurs in such pictures, is painted.

There is a familiar something about this panel which suggests that Miss Jewett drew some, at least, of her inspiration for the work from an engraving of her day; yet she has indicated a sewing bag on the old lady's arm, and a pair of shears in her hand — symbols of her profession. The panel measures approximately 6 by 10 inches. The present owner, Mrs. Mary E. Martin of Syosset, Long Island, while on a visit to England, was given the picture by the last of Miss Jewett's surviving relatives — an old lady of eighty-five years.

513. W. G. N., *Minnesota*, enquires as to how and where an old English barometer, suffering from a balky mercury, can be repaired.

Our correspondent is, indeed, in difficulty. These old barometers are usually cleared of their mercury before shipment. Otherwise the jolts of transportation are likely to impair the unity of the metal column and thus destroy its accuracy of operation. If the barometer is sent away for repairs, it must be brought home by hand, carefully held right side up. Otherwise the previous trouble is liable to recur.

514. P. C., *Virginia*, sends us the photograph, here reproduced, of an iron stove plate, which bears the following inscription: *IN COMBANGNI. VOR. ELIZA. H. W. HELYM STIGCHELS* [In company for Elisa H. Wilhelm Stiegel]; and above, the initials *I. B.*

This plate appears to be a duplicate of an example in the Senate House, Kingston-on-Hudson, New York, which is pictured in Figure 122 of Henry C. Mercer's *The Bible in Iron*. Concerning the latter plate, Doctor Mercer says:

> This plate was cast in 1760, as its companion front plate so dated, found with it, and completing the inscription with the words *Beth. Vornes.*, proves.
>
> Here again . . . Stiegel abandons the usual religious motto and devotes the entire inscription . . . to an advertisement of himself and his furnace.

Doctor Mercer is inclined to believe that the initials *I. B.* do not refer to the pattern carver, but perhaps to some original partner at Elizabeth who had resigned from the firm, since, in at least two other examples of this pattern, the initials have been erased. Doctor Mercer notes and illustrates four replicas of this design.

Elizabeth Furnace, where this plate was turned out, was founded, in 1750, near Brickersville, Lancaster County, Pennsylvania, by Hans Jacob Huber. In 1757 the place was taken over by H. W. Stiegel, with John Barr and Alexander and Charles Steadman as partners (Stiegel & Company), who operated the plant until 1778. Stiegel died in 1783. After various changes in ownership, the furnace was finally abandoned in 1856.

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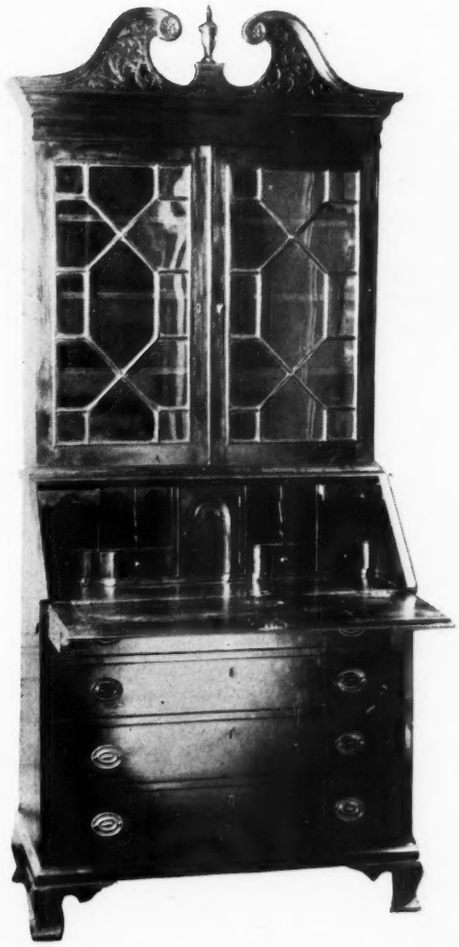

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Chippendale mahogany tilt table, open lacy carved rim, carved knees, claw and ball feet. Superior workmanship.
Mahogany Pembroke table, arched stretchers.
Maple writing arm chair, spindle back.
American Hepplewhite mahogany card table, spade feet.
Mahogany inlaid knife boxes.
Queen Anne walnut chair, carved knees, bow center stretcher.
American Sheraton mahogany chest of drawers, full fluted columns.
Mahogany compass desk.
Mahogany butler's sideboard with wine drawers, carved columns.
Curly maple drop leaf sewing table.
American Sheraton dining table, mahogany, with 6 fluted legs.
Tavern tables.
Miniature furniture.
Maple highdaddy, Dutchpod feet.
Comb back Windsor arm chair, arrow spindles.
Birch tip table.
Maple screw candle stand.
Mahogany serpentine dressing glasses.
American Sheraton mahogany sewing table, drop leaf.
Needle point fire screens.
Hepplewhite mahogany side chair, sheaf of wheat design back.
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Empire mirrors.
Ecclesiastical bronzed plate — Adam and Eve — French Renaissance.
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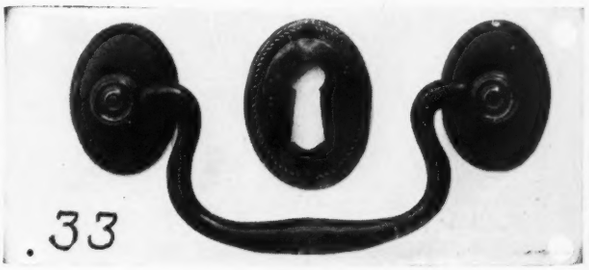

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to its customers and to the collecting public that on October 1st they will start their opening sale which will last for a month.

There will be offered at this sale, at a sufficiently low price to encourage a large volume of business, almost everything used in the old New England home of Revolutionary days: — Cupboards, Highboys, Chests of Drawers, Secretaries, Bureaus, Desks, Mirrors, China, Various Small Ware.

The collectors for the New England Attic have been especially fortunate in securing some choice pieces of early pine and maple and a large collection of fine American hooked rugs in all sizes and patterns, from art squares to smaller pieces.

Whether you are interested in buying just one piece or in furnishing an entire home, do not fail to visit us during the sale.

THE NEW ENGLAND ATTIC

25 East 55th Street, New York City

THIS month you will begin to think of bed coverings for the colder months to follow.

We have them — blue and white hand woven coverlets, date and weaver's name woven in. Eagle border. One beautiful rose colored dated coverlet — there are red and white ones, black and white ones. $10.00 up. Beautiful appliqued and pieced quilts. Bed spreads, tufted and appliqued.

Always a collection of late glass in popular patterns clear and colored.

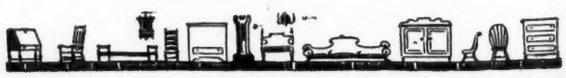
THE SAMPLER

53 Prospect Terrace, Cortland, N. Y.

TO enumerate the desirable pieces of cottage furniture and primitives in our stock here, requires more space than we have available — come and see them. October is a fine month on Cape Cod. You will enjoy the journey and it will be worth your while — always fine baticks.

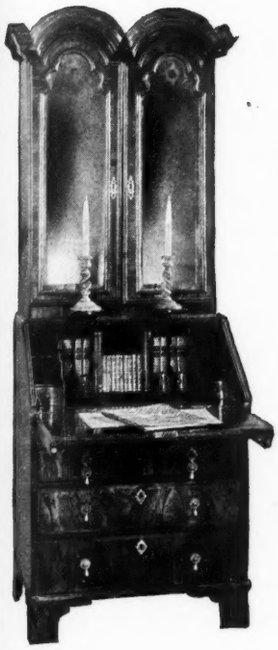
THE SAMPLER

Monument Road, Orleans, Mass.



MRS. EHRICH

36 EAST 57th STREET
NEW YORK



OLD ENGLISH
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ANTIQUE PEWTER
and
DECORATIVE
OBJECTS

Extremely fine Queen Anne Secretaire Bookcase in walnut.
Height 6′ 2″; Width 2′ 3″;
Depth 1′ 9″.

Wholesale Antique Store

Bureaus, sideboards, mirrors, trays, etc. Large assortment of small goods of every kind. Also reproduction furniture.

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135 YORK ROAD
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Big Prices for STAMPS

Folded Letters with postmarks but no stamps used from about 1790–1856 worth 5c to $25 each.
Postmasters Provisionals (very rare) worth $10 to $10,000 each.
U. S. Government Stamps 1847–1870 on original envelopes worth from 5c to $2,000. Off envelopes worth 5c to $1,000.
Local Stamps on entire envelopes worth from $5 to $1,000.
Department Stamps, off envelopes up to $50. On original envelopes up to $200.
Stamps Embossed on envelopes worth as high as $300 each.
Revenue Stamps, many varieties and issues, worth 5c to $800.
Confederate Stamps, many valuable varieties. Worth up to $1,000.

Cash paid for large and small lots. Send by insured mail for valuation or write giving full description.

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with original painted glass panels

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Its Makers and Marks

by

Howard Herschel Cotterell

There is no more complete book on "Pewter in England, Scotland, and Ireland" than this one, which has been in preparation some twenty years. The author is perhaps the leading authority on the subject and has meticulously investigated every aspect of the craft.

Pewter as a collector's item has increased in interest — and in value — and the amateur collector must have this book if he is to be fully informed. Over 6,000 craftsmen are listed, every known British pewterer's mark is specially sketched, thus affording the best possible means of detecting an original from a spurious mark.

With many thousands of sketches of all known marks, about 360 photographs, and numerous large collotype plates.

Net $35.00 *at bookstores*

Charles Scribner's Sons - New York

100 REPLIES

at a COST *of* $3.00

"I am sure you will be glad to know that the small advertisement which I placed in the April 1928 number of ANTIQUES at a cost of three dollars, has brought me over one hundred replies with an occasional letter coming along even now."

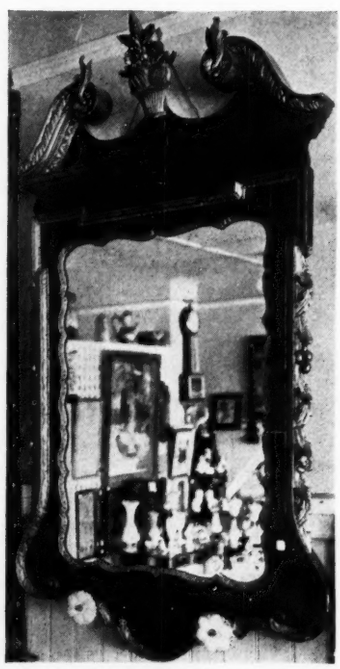
C. O. HIERHOLZER of Brooklyn, N. Y.

For information about charges, read

THE CLEARING HOUSE PAGE

The Treasure Shop

HYANNIS • CAPE COD



ORIGINAL MIRROR WHICH HAS BEEN IN AN OLD CAPE COD FAMILY FOR OVER A HUNDRED YEARS

WASTE PAPER BASKETS
for Christmas Gifts

PLACE YOUR ORDER EARLY

Decorative, antique effect, historical prints, Godey figures, hunting scenes, ships, flowers.

SMALL SIZE - -	$3
MEDIUM SIZE - -	5
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Do Your Own Stenciling

THE secret of old-fashioned stenciling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush, also 12 cut-out stencils and directions for getting the old rosewood stain. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, $3.75 *Send check with order*

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Antique Furniture Glass China

On or about
OCTOBER
15*th*

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WE INVITE OLD AND NEW CUSTOMERS TO VISIT US

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Estate of

James Curran
1625 *Pine Street*

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GENUINE ANTIQUES

Furniture, China and Silver. Old Phila. wood and marble mantels.

MARTHA DE HAAS REEVES CO.

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FOREMOST RESTORERS *of* ANTIQUES *of* NEW ENGLAND

Established 1896

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In proof of which we can show you a workshop full of restoration work while other shops are dull.

WE DO THE RIGHT THING and people are finding out that the best is the cheapest in the end. We are justly proud of the good name we have attained as *Foremost Restorers in New England* and we are striving to make it nation wide.

Every job going through our shop has the guidance and supervision of one of the Heiligmanns which means a PERSONAL TOUCH.

We specialize in the restoration of mirrors, furniture, oil paintings, also do gilding, finishing, carving, and lacquer work.

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Telephone, HANCOCK 2326

IT isn't hard to gather a large collection of any old antiques, or to bring together a few choice pieces. But it is a real task in this day of scarcity to collect antiques of quality in quantity and variety.

Our storerooms are crammed full because during the past quarter of a century our trained buyers have never failed to take advantage of a good buying opportunity. Visit our shop — you will find much to delight you.

H. SACKS & SONS

62–64 Harvard Street

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Extraordinary Collection

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INTAGLIOS AND CAMEOS

Mr. Joseph E. Gay, deceased, member of the Union League Club of New York, spent many years making this remarkable collection. There are over two hundred fine Intaglios and Cameos, mounted in gold rings, carefully matched and with sealing wax impressions.

In addition, there is another collection of Scarf Pins and Rings, collected for their curious and unusual workmanship and design.

These collections may be seen and are for sale by

The Estate of JOSEPH E. GAY

15 William Street, New York City

IT HAS often been said to me, "I don't believe there are any more Antiques left anywhere in New England. You seem to have everything with which to furnish a Georgian Mansion or a New England farmhouse."

This season, we have added the farmhouse to our display quarters. This old house will soon celebrate its 200th birthday. We moved it every stick and brick over 20 miles and raised it again in a worthy historical neighborhood. I am not going to describe in detail all of its quaint charms: such as its paneled rooms, hospitable kitchen, fireplaces and interesting attic — for I want you to see it for yourself.

In Rumford House, you will find everything that the Antique seeker may desire.

Beside it is the old brick schoolhouse where a competent domestic science group will serve you tea or a full course dinner.

Across the road is the old Georgian House. All of its rooms are appropriately furnished and the adjoining barns are fairly groaning with unfinished pieces; so you see, you and your friends can profitably spend an afternoon or a day in New Hampshire at Webster Place Antique Shop. Your interest in authentic New England Antiques in an appropriate setting will be satisfied.

THE WEBSTER PLACE ANTIQUE SHOP

C. C. BROWN

FRANKLIN NEW HAMPSHIRE

On the Daniel Webster Highway, 90 Miles North of Boston, 15 Miles from Concord

ONE of my fine pieces, in the rough, but in beautiful condition. I have the pieces of wood missing from the feet. This table speaks for itself.

On the days of important football games, no business will be transacted after twelve o'clock. If you have ever lived in a college town you will understand why!

GEORGE BATTEN

EVELYN PLACE *at* NASSAU STREET

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FINE AMERICAN *and* ENGLISH ANTIQUE FURNITURE . . . . . .

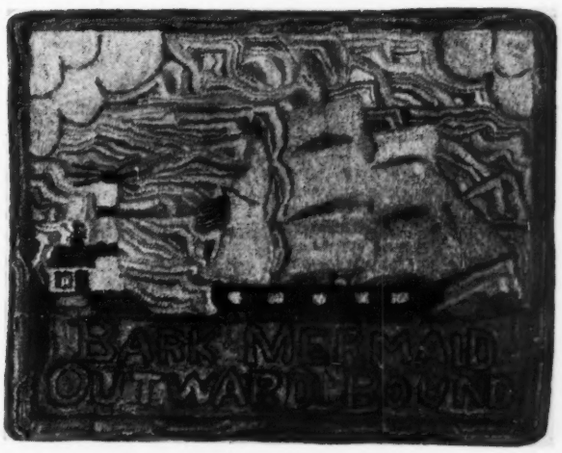
Dainty tip-top tables, graceful Chippendale, Hepplewhite and Sheraton chairs, singly and in sets; sturdy chests of drawers, impressive sideboards, tall beds, grandfather and grandmother clocks are among the larger pieces which make up our fine collection of antique furniture and decorative objects.

FINE ENGLISH CHINA . . . AMERICAN & ENGLISH GLASS

Shipments of many fine pieces as bought on my recent European trip, now arriving and open for inspection.

DANIEL F. MAGNER

FOUNTAIN SQUARE, HINGHAM, MASS.



Beauty is in the Eye of the Beholder

and in that regard my customers are the sole judges of the rugs I offer; but as respects every other attribute — quality, rarity, age and condition — they have the benefit of my long experience in furnishing rugs to discriminating people to whom price is not the first consideration.

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Mary Elizabeth Prim
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Sample pages from a recent issue will gladly be sent to you on request

Boston Evening Transcript

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324 Washington St., Boston, Mass.

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Now is the time of year when you can make arrangements, choose dates, and get information. Let me hear from you regarding your plans. Telephone, write, or call.

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Mr. Spalding has now extended his service to include the supplying of strictly correct reproductions of choice early American furniture. His facilities enable him to quote exceptionally favorable prices.

His 18th century New England sewing table in satinwood and mahogany is a perfect reproduction of a notable original yet retails for one fifteenth of the sum which its antique prototype brought at a recent sale.

Private and decorative trade inquiries are invited

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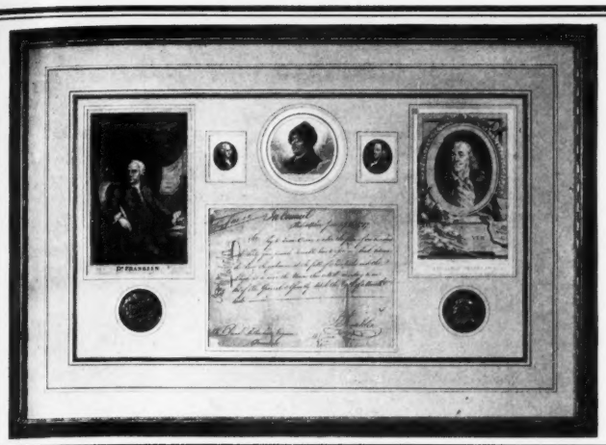

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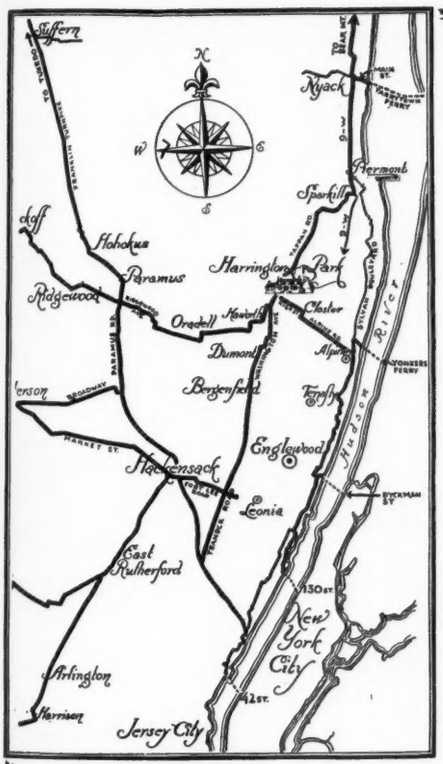
ILLUSTRATED: AUTOGRAPH OF BENJAMIN FRANKLIN



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When you're looking for good American antiques, genuine, and in the rough, don't overlook our shop. It's not the largest shop in the country but it has a good variety of excellent furniture, china, and the like. We buy from the source and we choose with care. The result speaks for itself.

Let us know your early American wants

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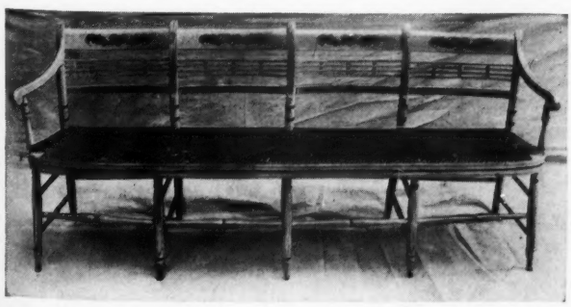

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(by Paul Revere)

A block print on fine hand-made paper, block cut by hand after the original wood engraving made from Revere's copper plate. A most charming print for the home — especially for the early American room. Size 7¼ x 9¼ inches with wide margins. Edition limited to 200 proofs.

Price $2.00 *each*

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Small curly maple slant-top desk, $200.00. Four medium and small slant-top desks, old cherry, $75.00 to $125.00. Snake and spider-leg tripod candle stands, $15.00 to $25.00. Two beautiful small mahogany drop-leaf stands, clover leaf corners, carved and rope legs, butterfly supports, $75.00. Three small and medium stretcher and cross stretcher tables with drawers; very early, refinished, $25.00 and $45.00. Three inlaid dressers, wonderful condition, $75.00 to $125.00. Small burl walnut Queen Anne low-boy, fine condition, real bargain, worth double $250.00. Six carved Empire mirrors, all original, $20.00 to $65.00. Cherry and mahogany drop-leaf tables, all sizes, $20.00 to $65.00. Rush seated chairs to match, $10.00, $12.00, $20.00. Curly maple Empire sideboard nicely marked, $140.00. Curly maple chairs to match, $10.00, $15.00, $20.00. Medium and tall post beds $10.00 to $50.00. Just a few articles selected at random from our large and complete stock. *Booklet and photographs.*

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Near Cornell University in the Finger Lake region

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Private Sales Service

Slant-top desks, wood settees, clocks, bureaus, beds, blanket chests, chairs, miscellaneous articles. Photographs on request. Reasonable prices.

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Chippendale Chest-of-Drawers in Walnut

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On the STORM KING HIGHWAY
Between Cornwall and West Point, New York

Specially interesting things for sale this month are: fine Terry clock, papier-mâché tip table, whose flower-painted top is unusually fresh and lovely, two mother-of-pearl card cases, one with carved pearl medallion in center, old Dresden candelabra and vases, English carved oak chest with date 1671, rare red, white and black hand-woven bed spread, worn but suitable for upholstering seats of eight chairs.

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Early American Furniture

of quality, in quantity, at prices that are fair. Our policy to buy the best, wherever and whenever we see it, and to price it right, has built our business.

Three floors of

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Reseat Your Old Chairs Yourself

IT is perfectly easy to repair that old rush chair yourself and at practically no expense.

IT is not necessary to wade in the marshes, nor to buy real rush. Our FIBRE RUSH will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing furnished upon request.

Our prices are:

5 pounds . . . . . 75c per pound
10 pounds . . . . . 50c per pound
50 pounds . . . . . 20c per pound

About 2½ pounds per seat required
Kindly remit with order to save time

NATIONAL PATENT REED SALES COMPANY
DREXEL BUILDING :: :: :: PHILADELPHIA

The CAMDEN ANTIQUE SHOPPE

JAMES F. IANNI, *Proprietor*

315 VINE STREET CAMDEN, NEW JERSEY

Located five blocks from the Delaware River Bridge and only fifteen minutes from Philadelphia City Hall

Here you will find, always, some rare pieces of early American furniture, glass, china, and paintings. I also have ten rooms full of Empire and Victorian furniture.

It will pay all dealers to call on me as I sell at wholesale only. My prices are the lowest because my overhead is low. Try me once and you will come again.

If you cannot call, have your name put on my mailing list for circulars which I send out on the first and fifteenth of each month.

Located now at

315 VINE STREET CAMDEN, NEW JERSEY

THE LARGEST COLLECTION IN AMERICA

Old Chintzes

Big quantities for curtains and chair coverings

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ANTIQUES

My Monthly List, gladly sent on request, includes many rare finds in historical flasks, prints, glass, pewter, lustre, cup plates, etc., reasonably priced

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Refinished and in the Rough

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English Antiques

FURNITURE : GLASS : CHINA : LUSTRE
PEWTER : FIREPLACE ACCESSORIES
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Personally collected abroad in out of the way places

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Mrs. Clark's Shop

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EDWARD C. FORD — *Telephone*, MARSHFIELD 259

CARESWELL SHOP
MARSHFIELD
MASSACHUSETTS

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Next to the Historic Winslow House and only a short distance off Route 3-A

Catherine's Tea House *invites you to Lunch or Dine and inspect an attractive collection of Antiques in the small quaint houses from High Street, Sesqui-Centennial, and the old-fashioned barn*

Black and White Glass, Slipware, Fine China, Sandwich Lamps, Plaster Miniatures, Chalk Figures, Mirrors, Windsor Chairs, Settees, Tables, Cupboards, Schimmel Toy, Iron Candlesticks, Painted Tin, Pictures and Chest.

Catherine's Tea House & Antique Shop
on RIDGE PIKE, two and one-half miles from
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Hepplewhite and Sheraton twin dining tables in walnut, cherry and mahogany woods. Various sizes and at reasonable prices.

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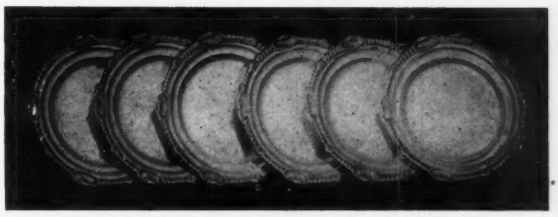

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Dealer to Dealers

Importer of English Antiques

Wholesale — *Retail*

You are cordially invited to call and inspect our collection

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EARLY AMERICAN MUSKET

EBENEZER BURR'S FLINT LOCK MUSKET, Brown Bess, as used by him in the Revolutionary War. He was of the same line as AARON BURR. His commission was signed by GOVERNOR TRUMBULL of Connecticut. Gun is 55 inches long, with round barrel, 39½ inches long, with three British proof marks. Lock is 7 inches long, marked with small crown, large crown over G. R., and TOWER. Trigger guard, ramrod guides, stock tip, butt plate and side plate are all of heavy brass. Fin back butt stock. Barrel attached to stock with metal pins. Angular spade bayonet has 13-inch blade, with No. 32 marked on socket. This is a genuine relic and vouched for. Price, $150.00

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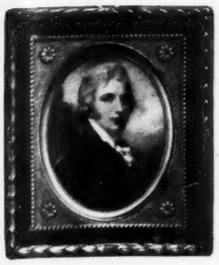

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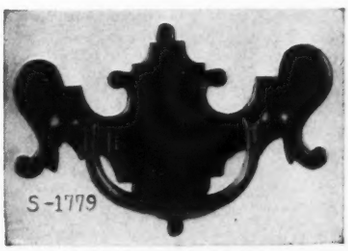

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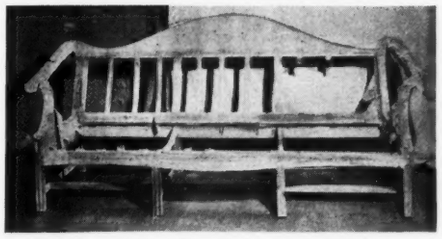

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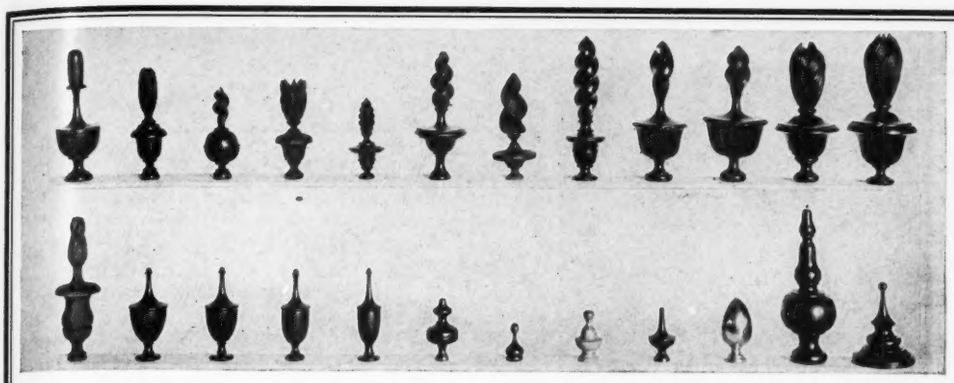

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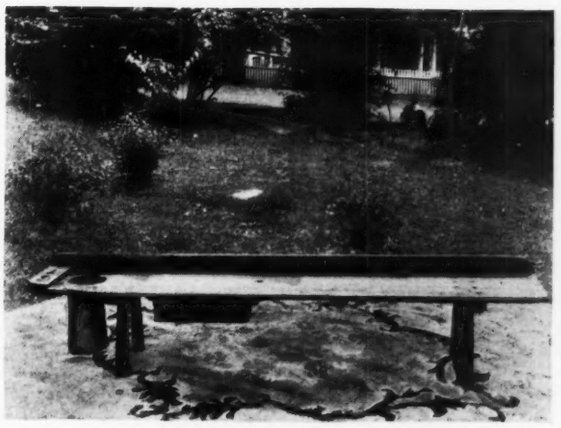

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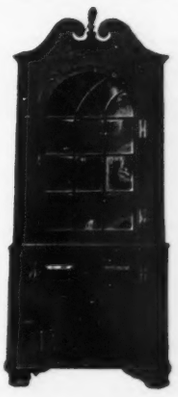

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WALDOBORO, MAINE

We are closing our branch shop The Priscilla at York Harbor, Maine and shall concentrate in the future at Waldoboro, Maine. Our collections are larger and more varied than ever before, and dealers as well as private collectors will find it to their advantage to visit us. Through the winter, as usual, we welcome correspondence.

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 468 Fourth Avenue, New York City.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Please note that the magazine ANTIQUES has moved to 468 Fourth Avenue, New York City.
All Clearing House advertising and answers to box numbers should be addressed there.

WANTED

PRINTS, PICTURES, POSTERS, HANDBILLS, letters on Chicago, Abraham Lincoln, railroads, etc. M.A. DICKE, 808 Washington Street, Evanston, Illinois.

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I WILL BUY OLD PAMPHLETS, BROADsides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Massachusetts.

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RACING OR TROTTING HORSE PRINTS OR paintings, preferably American. Describe fully. THE OLD PRINT SHOP, 150 Lexington Avenue, New York City.

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GENUINE PICCOLO PIANO MANUFACtured by Robert Wornum 1830/40. Mahogany case. Good condition. P. O. Box 73. Hamilton, Bermuda.

CURLY MAPLE DRESSERS WITH SANDwich glass knobs. Beds, chairs, melodeon desk, corner cupboards, tables, stands, etc. MRS. IDA M. THOMPSON, Antique Inn, Jamestown, New York. R. D. 75.

WALNUT INLAID HIGH DADDY, ORIGINAL brasses. Collection of fifty pieces lustre. English Sheffield basket. Wonderful alabaster and carara statue. Signed oil portrait. Single and double Paisleys. Adams platter *Windsor Castle*. Westward Ho and Wildflower glass, including goblets. Prints. Furniture. Send for photos if interested. CRAWFORD STUDIOS, Richmond, Indiana.

A SET OF TWELVE AMETHYST GLASS panels for Colonial doorway. Perfect. C. A. HARRIS, 300 East Washington Street, Ann Arbor, Michigan.

PAIR HENRY ALKEN PRINTS, $100. HUBARD silhouette, $45. Submit any expert. COLLECTOR, 8002 Easton Avenue, Park Place, Houston, Texas.

CLEARING OUT. PINK LUSTRE CUPS AND saucers $3 each. Large Staffordshire figure $5. Large Staffordshire dog $5. Four small pewter drinking cups $3.50 lot. Six nice cup plates $5. Large two handled pewter porringer $12. GEORGE REYNOLDS, 37 French Street, Pawtucket, Rhode Island.

TWO WEDGEWOOD MEDALLIONS IN CIRcular frames; subjects, *Literature* and *Music*. No. 168.

PINK LUSTRE TEA SET. MANY OTHER desirable items. THE LITTLE HOUSE, 324 North Fullerton Avenue, Montclair, New Jersey.

WOODEN INDIAN SQUAW, FINE CONDITION, very old. R. J. LONG, 302 Stuart Avenue, Downingtown, Pennsylvania.

PINE WELSH DRESSER, $500. GAUDY Dutch, King's Rose. CAROLINE LOGAN, 253 East Market Street, York, Pennsylvania.

RARE BIBLE DESK, ENGLISH 1757, VALUable piece. M. R. COLLINS, 1622 Locust Street, Philadelphia, Pennsylvania.

CHIPPENDALE CHAIR, AMERICAN, OPEN fan back, cabriole legs, enclosed stretchers, ball and claw feet. Duncan Phyfe style sofa. Queen Anne mirror, small size. Canopy bed complete. Large three part gilt over mantle mirror. Pink lustre tea set. ROBERT G. HALL, 9 Essex Street, Dover-Foxcroft, Maine.

LOUIS XVI FAN. HAND PAINTED PARCHment, frame of carved pearl with dainty design of gold and silver. Large turquoise on one side, mirror on reverse. An exquisite piece in splendid condition and with original hand painted presentation box. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Across the Common.

DARK BLUE *BOSTON WAREHOUSE* 8 INCH plate, marked *Adams*. Best offer. No. 169.

SIX MAHOGANY SLIP SEAT DUNCAN Phyfe English chairs $425. Mahogany sleigh beds $29. 28 pieces lustre, *The Orphans at the Mother's Grave* $75. 22 x 30 inch Chippendale tray $12.50. Oval tray 20 x 26 inches, decorations perfect $7. Small oblong decorated trays, perfect, $2.50 each. Three 10 inch black and white Adams *Palestine* plates $20. Three lavender ones, imperfect $18. One brown $6. MRS. W. F. GREENAWALT, 2714 Beale Avenue, Altoona, Pennsylvania.

FLAX BREAKER, $25. HUTCH TABLE, PINE, $15. Glass marbles, silvered animal inset, $1. Blue hen, white head, $2. Blue duck, $2. Canary glass lamp, $4. *Harrison & Morton* handkerchief, $5. Paper weight, $4.50. NORA G. LANDIS, 345 East Poplar Street, York, Pennsylvania.

RARE BLUE FLUTED SUGAR BOWL AND large creamer. Large house spatter bowl. Iron yard lion. Rare glass, prints, glass, paperweights, cup plates, free lists. J. E. NEVIL, Washington C. H., Ohio.

JEWELED WATCH, ONCE PROPERTY OF Queene Caroline of England. Price $5000. MRS. A. G. KINTZ, Long Hill Road, Wallingford, Connecticut.

PRE-INCAIC CURIOS FROM PERU. BASKET weaver's outfit. Silver bowl. Huacos. Perfect condition, museum specimens. WALTER ZWILGMEYER, 33 West 55th Street, New York City.

ROSE CARVED FURNITURE. SHERATON inlaid sideboard, Cherry slant-top three part dining table. Pewter, glass, free lists. WALKER'S ANTIQUE SHOP, 603 Main Street, Covington, Kentucky. U. S. Route 25.

DEEP AMETHYST TOILET BOTTLE AND stopper, spiral ribbed, three mould blown, $150. Three part cherry banquet table, $200. Windsor bench, $125. Hutch table with stretcher, oval top, $75. Bennington hound handle pitcher, eagle and game, $40. Pair fan back Windsors, $65. Mahogany Empire double ottoman, $50. Carved oak chest, 1736, $75. Free lists. PRENTICE, 237–39–41 West Water Street, Elmira, New York.

HIGHBOY, CHEST-ON-CHEST, TAVERN table, mirror; all for $250. Sold separately. A. J. CARON, 626 Rimmon Street, Manchester, New Hampshire.

COPIES OF "ANTIQUES" IN YEARS 1922 TO 1928 inclusive. 1924, 1927, 1928 complete. MRS. A. G. NEWTON, 65 Laurel Road, New Haven, Connecticut.

LARGE SELECTION OLD GLASS; CLEAR, ruby, blue, amber, vaseline. Black plates and lacy Sandwich. Currier & Ives, Sheffield silver, interesting china, attractive jewelry, daguerreotype cases, bridle buttons and other small items. No mail orders considered but collectors and dealers visiting New York can buy at most reasonable prices. BRANDON, 12 East 37th Street, New York City. One flight up.

PAIR HITCHCOCK CHAIRS IN GREEN, $50. Mirrors, lustre, glass, prints. KAISER-STEWART, Rochester, New York.

HOOKED RUGS AND MAPLE LADDER-BACK armchairs. General line furniture, glass, etc. D. C. RUDISILL, Gettysburg, Pennsylvania. R. No. 1, five miles south of Gettysburg on Baltimore Pike.

CHINESE BRONZE BUDDHAS, 10 INCHES, over 300 years, $35. One Han bronzed buddha, 8½ inches, rare, $125. Another important type old bronze statue 4½ feet, $2500. Photo on request. Chinese antiques a specialty. ZONE S. YAO, 193 Zong-Fok-Lee, N. Szechuen R'd, Shanghai, China.

WINDSOR TRUE-ROCKER, SMALL AND graceful. Made about 1790. All original. Shows age and wear but no abuse. Photograph. MRS. GERTRUDE ENSIGN, 419 South Freedom Avenue, Alliance, Ohio.

FOUR QUART LEEDS EARTHENWARE TUreen, four pieces, blue border. 5 inch china poodle, copper lustre spots. Perfect condition. Best offer. NELLIE A. PROUTY, 47 Highland Avenue, Greenfield, Massachusetts.

FLUTED HIGH POST MAPLE BED; SEVERAL other maple pieces. A Sheraton drop-leaf table. Private owner No. 151.

FOUR INCH SUNDERLAND MUSTARD POT, $25. EMERSON, 14 South 39th Street, Philadelphia, Pa.

EARLY VICTORIAN ROSEWOOD ¾ BED, very fine. Early American spool turned round table in walnut, 8 legs, chair to match. Antique mahogany round table 36 inches, 3 scroll Santo Domingo legs. Two arm chairs, six side chairs, Chippendale open carved backs, carved knees, claw feet. Three pieces antique Italian walnut suite comprising high back, full size bed, dressers with marble top, night stand, all elaborately carved frames and cornices with classic busts, satinwood, sandalwood, olivewood inlaid panels. I. L. WHITNEY, 114 Remsen Street, Brooklyn, N. Y.

RARE CURRIERS; QUEEN ANNE ARMchair; lustre set; chintz; choice glass. SOPHIA N. COUNTERMINE, Esperance, Cherry Valley Turnpike, N. Y.

FIRST THREE YEARS "ANTIQUES" MAGAzine, nicely bound. Best offer accepted. Franklin stoves, curly maple, mahogany and cherry furniture. Samplers, quilts, coverlets, chintz and needlepoint. Sandwich glass, popular pattern. ⅓ off on Currier and Ives prints. Send for lists. MRS. E. P. ELITHARP, 415 Sherman Street, Watertown, N. Y.

MITCHELL & FREEMAN CHINA AND GLASS Warehouse, Adams dark blue plate; silver porringer, New England, American pewter, marked; Bell flower glass. Cup plates; contact three-mold. Apartment 624, Fifth Avenue Hotel, New York, by appointment.

MAJOR FROTHINGHAM TYPE OF DESK, mahogany; seen by appointment, Apartment 624, Fifth Avenue Hotel, New York.

SILVER SPOONS BY WILLIAM CLEVELAND; Lowestoft teapot, armorial blue and gold star border. Ruby glass, white overlay lamp. By appointment, Apartment 624, Fifth Avenue Hotel, New York.

FRENCH PROVINCIAL CONSOLE, FINE mirrors. Photographs on request. Box 108, Norwich, Conn.

SIX LEG CHERRY SIDEBOARD; CARVED mahogany tip table, maple duck foot table. Chippendale and Hepplewhite style chairs; kettle base tea caddy. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pa.

QUILTS — COPIES OF ANTIQUES, PATCHwork and floral designs appliqué, $15 up. Photos. QUILT SHOP, Forest Park, Ga.

LOVE-SEAT OF TEAKWOOD BEAUTIFULLY carved by Chinese artists. MRS. H. E. WEAVER, 110 Geiger Avenue, Alliance, Ohio.

LAFAYETTE AT FRANKLIN'S TOMB Pitcher; pair Staffordshire dogs; pink china, blue china; pair amethyst vases, blue wildflower water pitcher; six goblets, unusual double woven blue and white coverlet. MRS. J. B. MERRON, Prattsville, N. Y.

CALIFORNIA GOLD BRACELET, FINELY ornamented and set with large cut piece of native auriferous quartz; Duncan Phyfe card-table (really) Sheraton style, $500; stage-coach broadside, colored scene, fine example of early printing, $100; Willard banjo clock, genuine, complete, $350. H. V. BUTTON, Waterford, N. Y.

ANTIQUES SPECIALLY PRICED FOR SOUTHern and Western dealers. Send for lists. MARTHA JANE'S, Marcellus, N. Y.

CURLY MAPLE FOOTSTOOL; LAFAYETTE plate; Newburgh platter; tulip pie plate. Lists. MRS. J. M. SMITH, Highland Avenue, North Wales, Pa.

MISCELLANEOUS

ROOSEVELT HIGHWAY. RARE ANTIQUES bought and sold. B. HALL HELMER, The Community Thrift Shop, 27 South Main Street, Port Allegany, Pennsylvania.

GILDING, OLD GILDING MATCHED, ORNAments replaced, paintings relined and restored. Estimates cheerfully given. JAMES L. GOLDIE, 71 Asylum Street, Hartford, Conn.

MISS NANCY OF THE CURIOSITY SHOP HAS changed her abode from Westfield to Springfield, New Jersey on the South Springfield road; truly colonial house dated 1744 "Tools for the Windmill" where she still presents to you the real of the old.

OLD STENCILING, HAND-PAINTED CLOCK glasses, mirror tops and trays; restored or reproduced to retain the soft mellowness of age. Inquiries invited. DORIS MILLER'S STUDIO, 82 Acton Street, Maynard, Massachusetts.

WOMAN, THOROUGHLY PRACTICAL AND possessing executive ability, who appreciates antiques and knows their background, is seeking a position with either an antique shop or decorating concern, specializing in Colonial or early American interiors. No. 172.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CONNECTICUT

DARIEN: *MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.
DANBURY: *F. W. FUESSENICH, INC., 105 W. Wooster Street.
GREENWICH: *MITCHELL'S AUCTION ROOMS, 171 Greenwich Avenue. Auctioneer.
HARTFORD: *PROVINCE ARMS SHOP, 25 Lewis Street.
NEW HAVEN:
*W. S. BEEBE CO., 338 York Street. Reproduction of old brasses.
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
THE SUNRISE SHOP, 148 York Street.
WHITLOCK'S BOOK STORE, INC., 219–221 Elm St.
NEWTOWN: THE BARN ANTIQUES, Hawleyville Road.
NORWALK: *SILVERMINE TAVERN AND GALLERIES.
RIDGEFIELD: THE NOOK, Norwalk Road.
STONINGTON: *SHARSWOOD AND ROBSON, Farmholme.
WESTPORT:
*MARION BOOTH TRASK, 18 Compo Road.
WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

IOWA

OTTUMWA: MISS HESTER S. WARDEN, 109 West Main Street.

MAINE

AUGUSTA: MRS. S. M. HOLWAY, 10 Western Avenue. Antiques and hooked rugs.
BANGOR: THE THREE GABLES, 204 Broadway.
BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.
BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.
FARMINGTON: H. C. PEARSON, Brick House, Wilton Road.
ROCKLAND: DAVID RUBENSTEIN, corner Main and Talbot Avenue.
SKOWHEGAN: *FYSCHE HOUSE, 224 Madison Avenue.
WALDOBORO: *WARREN WESTON CREAMER.

MARYLAND

BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street.
*ROBERT E. SKUTCH, 813 North Charles St.
BEL AIR: BEL AIR ANTIQUE SHOP, ABRAHAM GREENBERG, Bond Street. General line.
GEORGETOWN: KITTY KNIGHT HOUSE, Eastern Shore.

MASSACHUSETTS

ACCORD: *QUEEN ANNE COTTAGE.
AUBURNDALE: *WAYSIDE ANTIQUE SHOP, 23 Maple Street.
BOSTON:
*NORMAN R. ADAMS, INC., 140 Charles Street.
*BOSTON ANTIQUE SHOP, 59 Beacon Street.
*FINE ANTIQUE SHOPPE, 109 Charles Street.
*F. J. FINNERTY, 130 Charles Street.
*FLAYDERMAN & KAUFMAN, 68 Charles Street.
*FOSTER BROS., 4 Park Square. Reproduction of old picture frames.
*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and repairing.
*HICKS GALLERY, 18 Fayette Street.
*JORDAN MARSH CO., Washington Street.
*WILLIAM K. MACKAY CO., 7 Bosworth Street. Auctioneers and appraisers.
*GEORGE N. MCMAHON, 33 Charles Street.
*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.
*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.
*OX BOW ANTIQUE SHOP, 88 Charles Street.
*I. SACK, 85 Charles Street. Reproduction of old brasses.
*ISRAEL SACK, 85 Charles Street.
*A. SCHMIDT & SON, 567 Boylston Street. Old and reproduction silver.
*SHREVE, CRUMP & LOW, 147 Tremont Street.
*THE SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.
*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.
*ROBERT C. VOSE GALLERIES, 559 Boylston Street.
*YACOBIAN BROTHERS, INC., 280 Dartmouth Street. Hooked rugs.
BRIDGEWATER: FRANK WILLIAMS, 182 Pleasant Street. General Line.
BROOKLINE: *H. SACKS & SONS, 62–64 Harvard Street.
BUZZARDS BAY:
*W. W. BENNETT, Twin Gateway.
*MRS. CLARK'S SHOP.
DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
EAST GLOUCESTER: MRS. CLARA L. HARRINGTON, 262 East Main Street.
EAST SANDWICH: *TWIN GABLES, Eugenie Hatch, Kings Highway.
EAST TAUNTON: *ED WHITNEY, 1150 Middleboro Avenue.
FITCHBURG: *GERTRUDE B. CUSHING, 682 Main Street.
FRAMINGHAM: *WALLACE NUTTING.
GREENFIELD: MISS JULIA D. S. SNOW, 277 Federal Street.
HAVERHILL: *W. B. SPAULDING, 17 Walnut Street.
HANSON: F. E. CUMMINGS, Washington Street, Cushings Corner.
HINGHAM: *DANIEL F. MAGNER, Fountain Square.
HYANNIS:
*THE TREASURE SHOP, HELEN TRAYES.
*EUGENIE HATCH, 558 Main Street.
KINGSTON: THE KINGSTON ANTIQUE SHOP, Boston-Plymouth Route.
MARBLEHEAD:
MRS. JUNE HILLS HUNTER, 20 Circle Street. Silver, glass and china.
MARION: *MRS. MARY D. WALKER, Front and Wareham Road.
MARSHFIELD: *CARESWELL SHOP.
MATTAPAN: *H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.
MATTAPOISETT: *S. ELIZABETH YORK.
MEDFIELD: MEDFIELD ANTIQUE SHOP, West Main Street.
NEW BEDFORD:
*MRS. CLARK'S SHOP, 38 North Water Street.
*THE COLONIAL SHOP, 22–24 North Water Street.
NORTHBORO: *G. L. TILDEN, STATE ROAD.
ORLEANS: *THE SAMPLER, Monument Road.
PITTSFIELD:
*MISS LEONORA O'HERRON, 124 South Street.
*OSWALD'S ANTIQUE SHOP, 11 Linden Street.
PLYMOUTH: THE BRADFORD ARMS, 59 Court Street.
SOUTHBRIDGE: M. E. CHEYNEY, North Woodstock Road.
SPRINGFIELD: JOHNSON'S BOOKSTORE, 1379 Main Street.
STOCKBRIDGE: *EDWARD CROWNINSHIELD, The Old Corner House.
TAUNTON: *THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.
WARREN: *C. E. COMINS.
WEST BROOKFIELD: YE OLDE RED BRICK HOUSE, LOTTA F. BLOUNT.
WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.
WESTON: *THE PRISCILLA SHOP.
WINCHESTER: REBECCA CHILCOTT JACKSON, 15 Herrick Street. Please phone for appointment, Winchester 1521.
WORCESTER:
GATES AND GATES, 24 Charlotte Street. General line and collectors' books.
*THE OLD FURNITURE SHOP, 1030 Main Street.

MICHIGAN

DETROIT: *THE SIGN OF THE MERMAID, INC., 1014 East Jefferson Avenue.
GRAND RAPIDS: WHITE ELEPHANT SHOP, 517 Wealthy Street, S. E.

MISSOURI

KANSAS CITY: *CURIOSITY SHOP, 1901–1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

CONCORD: DERBY'S ANTIQUE SHOP, 22 Warren Street.
FRANKLIN: *WEBSTER PLACE ANTIQUE SHOP.
HANCOCK: FULLER HOMESTEAD, MRS. HELEN F. FOWLE.
HANOVER: *THE TREASURE CHEST, 4 Occom Ridge. English antiques.

NEW JERSEY

BURLINGTON: ESTELLA STORY HANCOCK, 227 Wood Street.
CAMDEN: *CAMDEN ANTIQUE SHOP, 315 Vine Street.
CLOSTER: CLOSTER ANTIQUE SHOP, Sara M. Sanders, Alpine Road.
FREEHOLD:
*THE HOUSE WITH THE BRICK WALL.
LILIAN WILKINSON, O'Cro'Coc' House, 61 South Street.
HADDONFIELD: *FRANCES WOLFE CAREY, 38 Haddon Avenue.
HARRINGTON PARK: *A. L. CURTIS.
HIGHTSTOWN: JOSEPHINE I. DAWES, 238 South Main Street.
LIBERTY CORNER: BERYL DE MOTT.
MADISON: *BOTTLE HILL TAVERN.
MONTCLAIR:
THE LITTLE HOUSE, MABEL C. OSBORNE, 324 N. Fullerton Avenue.
TRAVIS & VAN BENSCHOTEN, 147 Watchung Avenue. American and Oriental antiques.
MOUNT HOLLY: *RICHARD WALN WILLS, 11 Ridgway Street.
NEWARK: *BAYONNE ANTIQUE SHOPPE, 151 Washington Street.

PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.
PRINCETON: *George Batten, 1 Evelyn Place.
RIVERDALE: Maud C. Patterson, Ye Olde Mill.
WESTFIELD: Ye Old Furniture Home, A. L. Maxwell, 999 Mountain Avenue.

NEW YORK

AUBURN:
Mrs. R. S. Messenger, 27 William Street.
Agnes T. Sullivan, 24 Steel Street.
BROOKLYN:
*Catherine Chase, 31 Clinton Street.
BUFFALO:
*Hall's Antique Studio, 396 Delaware Avenue.
Mrs. Harry Clinton Albro, 309 Elmwood Avenue. Foreign and American antiques.
Pohlman's Antique Shop, 767 Michigan Avenue.
CORNWALL: *The Half Moon Inn, Storm King Highway.
CORTLAND: *The Sampler, 53 Prospect Terrace.
DUNDEE: *Jemina Wilkinson Antique Shop.
ITHACA: *Colonial Antique Shop, 308 Stewart Avenue.
KINGSTON: *Myron S. Teller, 280 Wall Street. Reproduction of old brasses.
LONG ISLAND: *Russell W. Thorpe, Douglaston, L. I.
LOUDONVILLE (Albany Co.): *The Loudonville Exchange.
NEW HARTFORD: *James L. Dean, 1 Genesee St.
NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
NEW YORK CITY:
*R. Randolph Adams, 28 East 75th Street.
*The Ashley Studios of Old Fabrics, 37 East 57th Street. Old fabrics.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*E. F. Bonaventure, 536 Madison Avenue.
*Bristol Co., 319 East 62d Street.
*Capozzi & Agrippa, 591 Lexington Avenue.
*Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
*Elizabeth Dick, 34 West 8th Street.
Early America, 658 Lexington Avenue.
*The Ehrich Galleries, 36 East 57th Street, Old Masters.
*Mrs. Ehrich, 36 East 57th Street. General line.
*Esmond Gallery, 1061 Madison Ave.
*Ginsberg & Levy, 815 Madison Avenue.
*Renwick C. Hurry, 7 East 54th Street.
*Kennedy & Company, Prints, 785 Fifth Ave.
*Mary Lent, 9 East 8th Street.
*H. A. & K. S. McKearin, 21 E. 64th Street.
*Elinor Merrell, 50 East 57th Street. Old fabrics.
*Martha Morgan, 847 Lexington Avenue.
*New England Attic, 25 East 55th Street.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Ray Paioff, 24 West 8th Street.
*Florian Papp, 684 Lexington Avenue.
*Marc Peter, Jr., 52 Vanderbilt Avenue, Reproduction wallpaper.
*Wm. H. Plummer Co., 7 East 35th Street.
*The Rosenbach Company, 15 East 51st Street.
*Rushmore Galleries, 29 Murray Street.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow. 929 Madison Avenue. Hooked rugs.
*Sam Serota, 440 Madison Avenue.
*Russell W. Thorpe, 578 Madison Ave.
*Henry V. Weil, 247–249 East 57th Street.
*Adrien F. Wellens, 648 Madison Avenue.
*Winick and Sherman, 686 Lexington Ave.
*Weymer & Young, 143 East 57th Street.
PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main Street.
PLEASANTVILLE: *A. Williams, 56 Ossining Road.
SCHENECTADY: The Valley Shop, 14 North Church Street.

NORTH CAROLINA

CHARLOTTE: Louise, Inc., 225 North Tryon.

OHIO

CINCINNATI:
Jos. Yaeger, 2264 Park Avenue, Walnut Hills.
COLUMBUS:
The General Grant Antique Shop, 1415 North High Street.
Old Homestead Antiques, Inc., 655 East Main Street.
WILLOUGHBY: Ione Avery White, 122 Euclid Avenue.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BETHLEHEM: Schumm Antique Shop, 451 Main Street. General line.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
BRYN MAWR: *W. J. French, 539 Lancaster Avenue.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DALLASTOWN: *J. T. Harbold.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Ritter's Antique Shoppe, 328 East 9th Street. Miscellaneous line.
GETTYSBURG: The Antique Shop, Earl W. Cox, 28 Chambersburg Street.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.
*Shippen, Inc., 26 South Duke St.
PALMYRA: Tshudy's Antique Shop, 932 W. Main Street, on the William Penn Highway.
PENNSBURG: *A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
*The Estate of James Curran, 1625 Pine Street.
*Ferdinand Keller, 216 South Ninth Street.
*Ferdinand Keller, 1207 Walnut Street.
*Martha de Haas Reeves, 1624 Pine Street.
*The Rosenbach Company, 1320 Walnut Street. James Schubert, 3832 Lancaster Avenue.
*Arthur J. Sussel, Spruce, cor. 18th Street.
PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
POTTSTOWN: *The Antique Shop of Mrs. M. Cookerow, 265 King Street.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER: *William Ball & Son. Reproduction of old brasses.
*Francis D. Brinton, Oermead Farm.
WHITEMARSH: The Old House, Margaret Ash, Bethlehem Pike.
YORK: Bergman Antique Shop, 322–326 South Duke Street.
*Joe Kindig, 304 West Market Street.
Pine Tree Inn, 2500 West Market Street.

RHODE ISLAND

BRISTOL: The Corn Crib Shop, Griswold Avenue off Ferry Road.
PROVIDENCE:
Bertha B. Hambly, Greycroft, 224 Waterman Street.
*Mabel K. Rogers, 244 Thayer Street.
*Millman's Antique Shop, 1115 Westminster Street.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.
HOUSTON: *Shabby Shoppe, 3501 Main Street.

VERMONT

BELMONT: *Old Curiosity Shop, E. E. White.
BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.
BURLINGTON: George H. Mylkes, 41 Church Street.
CHELSEA: The Old Chelsea Shop.
DERBY LINE: F. W. D. Melloon.

VIRGINIA

ALEXANDRIA: Crocker Tea House, corner Fairfax and Wolfe Streets.
RICHMOND:
The Antique Galleries of Richmond Art Co., Grace at First.
*H. C. Valentine & Company, 209 East Franklin Street.
*Wilkinson and Taylor, 504 West Main Street.

WASHINGTON

SEATTLE: The Treasure House, 1210 Fifth Avenue. General line.

WASHINGTON, D. C.

*Mrs. Cordley, 1319 Connecticut Avenue.
Old Virginia Shop, 1711 Eye Street, N. W.
*George W. Reynolds, 1742 M Street, N. W.

CANADA

HALIFAX, N. S.: The Gift and Antique Shop, 303 Barrington Street.

ENGLAND

BRISTOL: *Norman R. Adams, Ltd., Denmark Avenue, Unity Street.
CHESHIRE: *J. Corkill, Rock Ferry, Birkenhead.
HARROGATE: *William Lee, Esplanade Antique Galleries, Yorkshire.
LONDON:
Henry Oliver, 9 Bartlett's Buildings, Holborn Circus, E. C. 4. Antique silver and Sheffield.
*Norman R. Adams, Ltd., 10 Hans Road, Knightsbridge.
*Burfitt, Ltd., 1 Albermarle Street, Piccadilly. Old silver.
*Frank P. Levi, 135 York Road.
*The Old Corner House, K. M. Townshend, Richmond, S. W.
*Andrew Meikle, Ltd., 12 Sydney St., Chelsea.
PRESTON:
*Edward Nield, 223 Corporation Street.
*Frederick Treasure, Kay Street.

IS YOUR NAME WRITTEN THERE?

Just for his own sake, and his pride in his profession, every American and foreign dealer in antiques — important or unimportant — should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business even to him whose location may be as inaccessible as Timbucktoo and as friendly as Mount Everest.

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BECAUSE of my health, I must give up my business. I just can't make the grade. So I have given my name and good-will to W. L. Parker, who has been associated with me for the past 11 years, and I will say to my customers and friends that I feel confident he will fully uphold my reputation.

Beginning at 9 A.M., Monday, October 7th, I will have just a plain, cool cut-price sale lasting one week. And during that week I am going to unload every piece; don't want anything left. It's some undertaking, but I believe when people can get fine antiques at cost they will buy. Ask any one who knows me and he will tell you there is no trash in my stock.

Dealers — this is your chance to get some fine American pieces to place among your English antiques. There will be no fine pieces withheld. The red tag with sale price will be placed over the old tag, so the saving will be apparent. No guesswork, as all were marked originally at what I thought were reasonable prices. A great many prices are cut in half.

Don't expect to buy at cut prices one minute before 9 A.M., Monday, October 7th. In fairness to all, original prices hold good until that hour. There will be keen competition for certain pieces, so watch the clock and at 9 A.M. just slip off the red tag, hand it to the clerk — and it's yours. Am sure this sale will last the entire week, though some will say it can't be done in that time. So there will probably be as good buys on Saturday, October 12th, as on the 7th.

I will have all crating done at cost.

I wish publicly to thank thousands who have patronized me during the past twenty-odd years.

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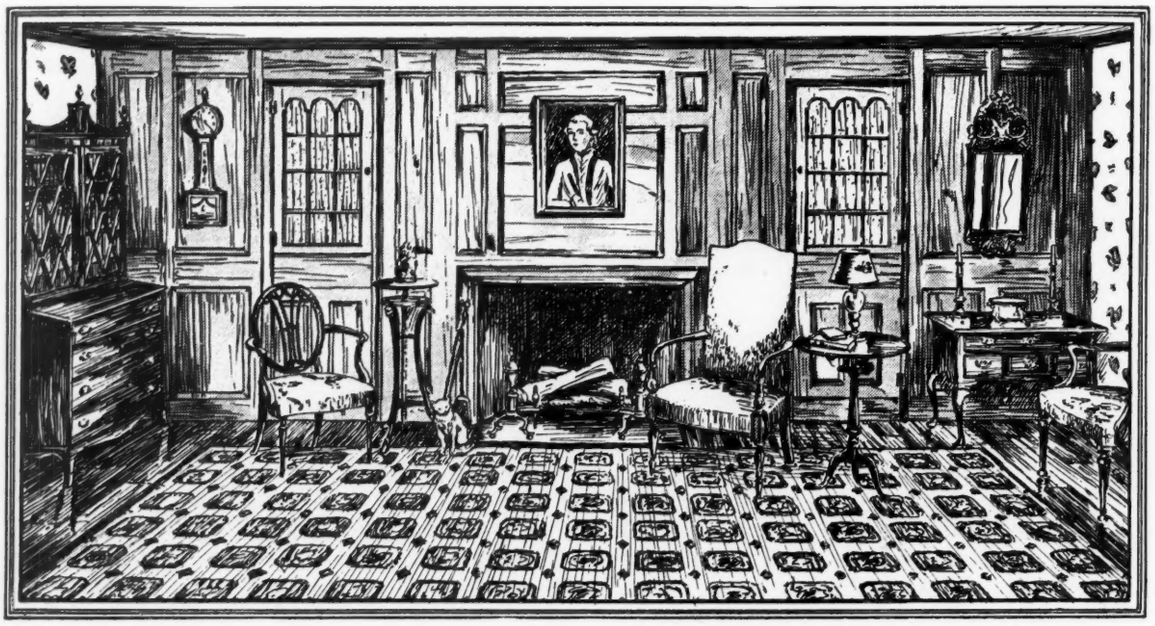

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TWO AMERICAN PORTRAITS WITH HISTORIC CONNOTATIONS

THE HONORABLE LIEUTENANT COLONEL ROBERT MORRIS (*1727–1794*)
Painted by Benjamin West (*Canvas 30 x 35 inches*)

A dignified example of West's portraiture in the artist's best period. The head is finely modeled, the face alert and expressive, the uniform brilliant with scarlet and gold. The story of Colonel Morris and his wife is told at length in *The Jumel Mansion*, published by Houghton Mifflin Company.

MARY PHILIPSE, WIFE OF COLONEL MORRIS (*1730–1825*)
Painted by John Singleton Copley (*Canvas 30 x 25 inches*)

Probably the portrait arranged for by Steven Kemble, Copley's New York agent, in April, 1771, and painted in Boston during the same year. This and an earlier portrait of Mary Philipse are reproduced in *The Jumel Mansion.*

(*Both are in contemporary frames*)

Two of the most significant figures in pre-Revolutionary New York society were Colonel Morris and his wife, Mary Philipse Morris, the "charming Polly," whom George Washington once vainly sought in marriage. The one, a veteran of Braddock's campaign, a participator with Wolfe in the capture of Quebec, had become a member of the Governor's Executive Council; the other, famous not only for her wealth but for her brilliant intellectual gifts, was a leader in the aristocratic circles of Manhattan. It was a tragic circumstance that the outbreak of the Revolution found this brilliant couple unable to take a definite stand between their loyalties. For a time, Colonel Morris retired to England, while his wife removed to her ancestral estate at Yonkers, leaving her New York home—now known as the Jumel Mansion—to be successively occupied as headquarters by the British and the American armies. At the close of the War, the Morrises settled permanently in England, where the two portraits reproduced above have remained in the hands of descendants until their recent acquisition by the Ehrich Galleries. The pictures, however, have, long been known to American students and historians. Whether viewed from the standpoint of history or of romance, or considered solely as distinguished works by notable American artists, these paintings will have for the collector a singularly poignant appeal.

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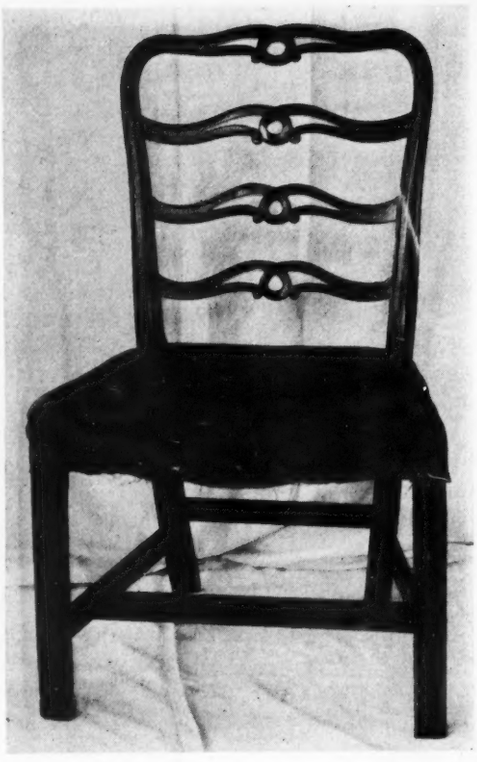

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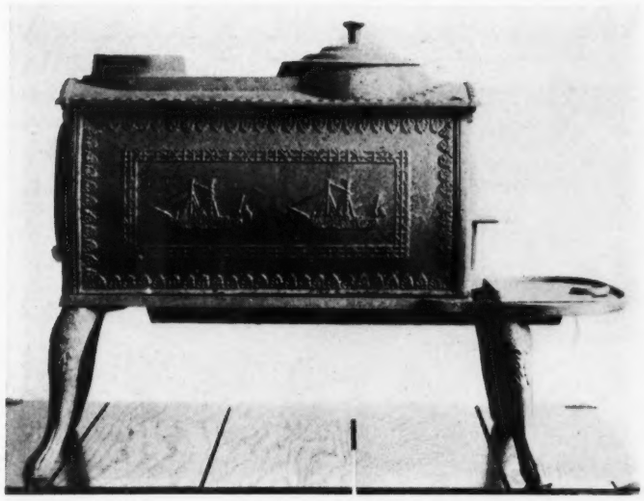

SIDE VIEW

Ships appear on both sides of stove

TOP VIEW

FRONT VIEW

23 in. long, 9 in. high, 13 in. wide, stands 7 in. off floor.

MADE BY TYSON FURNACE, PLYMOUTH, VERMONT, 1839

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ANTIQUES

Vol. XVI NOVEMBER, 1929 *No.* 5

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Certain friends of ANTIQUES occasionally question the magazine's policy of devoting space to the discussion of objects which, in the estimation of fastidious collectors, are by no means beautiful, certainly not rare, and probably of no permanent value.

Many reasons for this policy might be advanced. Here is but one.

To make available to American collectors at least the beginnings of knowledge of the manifestations of early American craftsmanship and of the local and foreign traditions which influenced their shaping is the aim of ANTIQUES.

Fulfilment of that aim must needs involve consideration of the humble and the commonplace as well as of the exclusive and the rare. In things of both classes are discoverable the indices of the culture which brought them forth and put them to use.

Only as the collector gains familiarity with the entire field, is he qualified to place a just appraisal upon its more desirable aspects.

A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.

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ALICE VAN LEER CARRICK, *Editorial Consultant*

* * *

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EMBROIDERED SATIN PANEL (*c. 1790*)

During the last decade of the eighteenth century, such maps appear to have been printed on both linen and satin in preparation for subsequent embroidery. The linen, or sampler, maps were completed in a stitch quite different from that employed on the satin grounds. While the panel here illustrated was doubtless printed in England, some doubt exists as to whether Miss Spotswood's school, where the embroidery was accomplished, was situated in England or in the United States.

From the collection of Mrs. Francis B. Crowninshield